musical
COURIER

APRIL 1, 1950 25 CENTS

SIGI WEISSENBERG

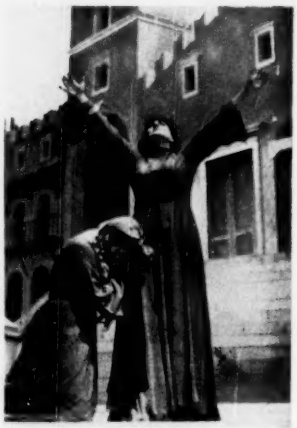
LADY OF CAMELLIAS IN VIDEO . . . Scene from Act II of Verdi's La Traviata as presented by the Opera Television Theatre on CBS-TV, Sunday, March 12 (5:00-6:30 p.m., EST). L. to r., Elaine Malbin as Violetta, Lawrence Tibbett as Germont, and Brooks McCormack as Alfredo. (CBS Photo.) (Story, page 11)

NEW FACES . . . Laszlo Halasz, artistic and music director of the New York City Opera Company, has engaged five new members for leading roles during the spring season, March 24-April 30. L. to r., with debut roles of three singers: WALTER FREDERICKS, tenor (Pagliacci); LUCIA TURCANO, soprano; MARTIN DRAKE, tenor, (Alfredo in Traviata); GLADYS SPECTOR, soprano; CESARE BARDELLI, baritone (Boheme). (Photos of Spector and Bardelli—J. Abresch; Photo of Drake—Bruno.)

SPRING SONG

CONGRATULATIONS . . . Franco Autori, associate conductor, New York Philharmonic, congratulates 14 year old Genevieve Chinn (center), who won the 1949-50 composition contest of Young People's Concerts Committee of the Society with her short piano piece, Rollicking-Frollicking. Claudette Sorel (l.), 17 year old pianist, was one of the soloists at the March 11 Young People's Concert at Carnegie Hall when Miss Chinn presented her work. (Photo—Ben Greenhaus)

THE NORTH PARK COLLEGE CHOIR, under Donald F. Ohlsen, the College's Dean of Music, leaves Chicago on April 21 for its annual spring tour. Their schedule includes appearances in Cleveland, Buffalo, Rochester, Detroit and other cities in four states. (Photo—Ralph H. Sogge)



AMERICAN IN NAPLES . . . Margaret Bartelli (right) in Refice's opera Margherita da Cortona, presented at the San Carlo Opera House, Naples. The American dramatic soprano made her debut with this opera company in the spring and was re-engaged for the present season. Her success in the Refice work led to three consecutive performances.

THE JUBILEE SINGERS, who will be heard in Europe this year following the itinerary of their famed predecessors of many years ago, the Fisk Jubilee Singers. The group is composed of Norton Evans, Starling Hatchett, Mrs. James A. Meyers, director and wife of the late tenor of the original quartet, Brooks Alexander, Colston Le Grand, and Matthew Kennedy, pianist and accompanist. (Photo—Bruno)

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APRIL 1, 1950

IN THIS ISSUE

ASCAP Revises System of Music Control . 3
Facing the Music:
Some Famous "Prodigies" 4
A Melody of Yore: Ole Bull's U. S. Colony Recalled As His Violin Is Found 5
London Gives Ear to New Works and Artists 6
Menotti's The Consul Bows on Broadway . 7
Premieres Heard in Boston and Detroit . . 8
New York Concerts:
Spring Floodtide . . . 9, 18, 19, 20, 21, 22, 23
Television: Traviata; Other Broadcasts . 11
Silhouettes:
A Novel Voice in the Orchestra 12, 13
Plans for Ballet Seasons Here and Afield . 14
San Francisco Symphony Has Vital Lists . 15
Chicago's 1950-51 Guest Conductors Named 16, 17
Los Angeles Greets New Chamber Works . 24
Music Jottings: What Artists Are Doing . 27
Recent Publications:
News of the Publishers 28, 29
Bernice Frost Discusses Problem of "Leaders" 30
Reviews of New Music for the Teacher . 30
Events in Schools and Studios 32, 34

ASCAP Makes Changes in Control of Music

Important changes in the internal setup of the American Society of Composers, Authors and Publishers and its system of licensing for the use of its music were made as the result of two judgments entered in the Federal Court for the Southern District of New York on March 14, with the consent of the Society. Federal Judge Henry W. Goddard signed the decree.

The first judgment obliges ASCAP to end a procedure of mutually exclusive contracts to license foreign music in this country. The other judgment (replacing a 1941 decree) revises the internal structure of the Society and sets forth the manner in which it is to deal with the users of its music. The latter judgment provides that ASCAP must offer to motion picture producers and television stations a single license covering all performances of a motion picture or a network telecast, and that it may no longer sue motion picture exhibitors for royalties.

This judgment also states that ASCAP must make changes in membership eligibility, the conduct of its elections and the distribution of its revenues. A member is now permitted to license his own music independently of the Society, and may resign at any time without penalties; upon resignation he may stipulate that ASCAP shall have no further part in the licensing of any or all of his music.

The first judgment regulates ASCAP's control over international music, and requires it to end all arrangements giving the Society exclusive control of a foreign country's music or compelling foreign societies of authors and composers to deal with it exclusively. The Society must refrain from membership in any international organization of such societies that would aid ASCAP in maintaining a monopoly of foreign music in this country.

ASCAP President's Statement

Fred E. Ahlert, president of ASCAP, commented as follows on the amended consent decree:

"The Society is making important changes in its licensing procedures, its internal structure, and the distribution of revenues to its members, in line with the terms of the amended consent decree.

"The Society will revise its Articles of Association to conform to the decree in regard to the admission and withdrawal of members; election of Directors; distribution of revenues to members, and provision for an impartial chairman of a panel for any member wishing to appeal from the final determination of his classification in the Society.

"In the distribution of revenues to members, primary consideration will be given to performance of members' musical compositions, as indicated by periodic, objective surveys. Provision is also being made to continue to reward writers of meritorious compositions, the value of which is not adequately reflected in number of performances.

"The amended consent decree will insure to any commercial user of music who questions the Society's rates an impartial Court review. The Society will continue to make available to the public and to commercial users information concerning its repertory. Motion picture performance rights may be licensed at the source to motion picture producers for a trial period of two years, and these rights will no longer be licensed to motion picture theatres.

"The Society pledges to continue to serve, to the utmost of its ability, the needs of the public, the Society's licensees, and its members, and to aid in advancing American musical culture, which plays so large a part in the fostering of democratic ideals at home and abroad.

"On behalf of the Society and its Board of Directors, I wish to commend Judge Robert P. Patterson, Mr. Oscar Cox, and Mr. Ambrose Cram, Special Counsel, and Mr. Herman Finkelstein, General Attorney, for their sound judgment and their conscientious application over many months."

Carnegie "Pops" Scheduled

A series of "Carnegie Pops" will be given from May 3 through May 31 by sixty-five members of the New York Philharmonic-Symphony Orchestra. Enrico Leide is musical director and will conduct ten concerts, the remainder being divided between the guest conductors Alfredo Antonini, Franco Autori and Igor Buketoff. Concerts will be given nightly except Sundays. An air-cooling system has been installed in Carnegie Hall, which will be especially decorated for the series. The first eight rows of the parquet will be removed to make room for tables in addition to those in the boxes. A new non-profit organization, Music Sponsors Foundation, Inc., has been formed to operate the "Carnegie Pops," with Arthur Judson as advisory manager and William M. Judd as manager.

St. Louis Symphony Seeks $44,000

ST. LOUIS.—The St. Louis Symphony Orchestra opened an emergency campaign for $44,000 on March 22. A recent drive to raise $150,000 resulted in only $106,000 being secured.

ON THE COVER

SIGI WEISSENBERG, who makes his Chicago recital debut in Orchestra Hall on April 14 after two brilliant successes with the Symphony at the Grant Park Festival last summer, is on his third sold-out coast-to-coast tour of the United States. Mr. Weissenberg made his American debut with the Philadelphia Orchestra under Eugene Ormandy in 1947 after winning the Youth Award, and followed it with an appearance in Carnegie Hall with the New York Philharmonic under George Szell as winner of the Leventritt Prize, after which he was signed by Columbia Artists, Inc. Mr. Weissenberg's tours have included Europe, South Africa, the Middle East, South America, Central America, and Mexico. In May he sails for Paris to fulfill engagements in France, Holland, England, Israel (with the Israeli Symphony under Leonard Bernstein, giving the first performance in that country of Rachmaninoff's Third Piano Concerto), Brazil, Argentina, Mexico. He will return to the U. S. in 1951 for his annual Carnegie Hall recital on Jan. 29. Columbia Masterworks have just released his first album and L.P. records of Prokofieff's Third Piano Sonata and a selection of Scriabine. (Photo—John Seymour Erwin.)

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Seventy-first Year
April 1, 1950

FACING THE MUSIC

By Harold C. Schonberg

AN old canard is hard to kill. Some of us were talking, one evening, about the younger crop of instrumentalists and concert artists, and mention was made of a fifteen-year-old girl. "Oh, *she!*" somebody in the group scornfully said. "She's a prodigy. She'll never amount to anything. No prodigies do."

Oh, no?

Strange how a trite remark that has only half a leg stuck in fact gets to be accepted as a general truth. Because many prodigies fall by the wayside, come adolescence and/or a permanent lack of maturity, therefore all *wunderkinder* are nothing but precocious brats. Or so goes the reasoning. The reverse, really, is closer to the truth. It's hard to think of a great composer or a great instrumentalist who was *not* a child prodigy. Singers are the one exception to the rule, since most female voices and all male voices do not set until after puberty. But seldom does one find a top-notch musician whose musical instincts did not manifest themselves at an early age.

Let's take a look at a few of the more popular composers.

Bach: We don't know too much about his youth, but when young Johann was received into Johann Christoph's house he was surrounded by music and learned enough to be granted a scholarship at Lüneburg, which presupposes more than routine talent. At seventeen Bach was ready to start his career. *Handel*: Says Leichtentritt, "His musical talents had asserted themselves so powerfully since his early childhood that the reluctant father was finally prevailed upon to let his son be taught in music by the best master of the city." *Haydn*: Says Geiringer, "In his early childhood he showed unusual musical ability," and at the age of five, young Haydn had started formal musical study. *Mozart*: No comment necessary. *Beethoven*: Young Ludwig was playing in public at eight years of age. *Weber*: His father exploited him as a *wunderkind*, and the boy was a composer and piano virtuoso before he was thirteen. *Schubert*: Says Peyser, "The father taught him at the age of eight the rudiments of violin playing, and practiced him so that he was soon able to play easy duets fairly well." Piano and composition came equally easily. Schubert's teachers could give the boy little that he did not already know by instinct. *Berlioz*: Says Chase, "From an early age Berlioz showed an aptitude for music. Before he was twelve he had learned to sing at sight and to play the flute and the flageolet. . . . At fifteen he was attempting to have some of his works published, writing to the famous firm of Pleyel in Paris for this purpose."

Schumann: His first attempts at composition date from his seventh year; in his eleventh, without instruction, he was composing choral and orchestral works. *Mendelssohn*: No comment necessary. *Chopin*: He began musical tuition at four and played a concerto by Gyrowetz in public at eight. *Liszt*: His first concert was given at nine years of age; at twelve he was touring Europe. *Brahms*: He was a relative laggard, not giving a public concert until he was fourteen. *Wagner*: He is one of the few who developed late, though at sixteen he was "having sleepless nights of ecstasy copying out whole scores of Beethoven" (Strobel), and at twenty-one he had composed an opera. *Franck*: Toured as a concert pianist at the age of eleven. *Dvorak*: At the age of eight he was playing in the village band, and at fifteen he was quite an all-around musician. *Saint-Saëns*: A score-reader and composer at six; a concert pianist at ten. *Mahler*: A good ear at four, a remarkable pianist at fifteen. *Bruckner*: "He showed amazing musical precocity from earliest childhood" (Engel). *Smetana*: "At the age of five the boy was improvising on the violin, but he preferred to play the piano" (Stefan). *Richard Strauss*: "At six he composed a *Schneiderpolka* for piano. . . . By the time he was ten . . . he had already accumulated a variety of immature but highly promising works" (Blom). *Sibelius*: "As a child Sibelius had begun to compose a long time before he had theoretical instruction" (Downes).

Quite a bunch of kids, those composers.

WHEN we come to pianists and violinists, Josef Hofmann was the prodigy to end them all. He was playing the piano at three and a half, and at five had made his professional debut. A sensational tour of Europe at nine, a triumphant visit to America at ten, perfect pitch, an uncanny ability to improvise—that was young Hofmann. Paderewski was composing at six and at twelve he was studying under a flock of teachers at the Warsaw Musical Institute. Busoni was playing in public at seven. Rosenthal, who started at eight, was playing in public at ten and was a formidable virtuoso at fourteen. Godowsky appeared as a pianist at nine. Tausig bowled Liszt over at fourteen. Anton Rubinstein made his debut at ten. His namesake, Artur, no relation, has been touring extensively since his twelfth year. Carreño made her debut at nine. Casadesus took first prize at the Conservatoire when fourteen. Friedheim was playing in public at nine. Novaes was playing the piano at four; in public at nine. Moiseiwitsch took the Rubinstein Prize at the age of nine. Rachmaninoff was a wizard at twelve. Gabrilowitsch showed musical aptitude at four, started piano at six, and was the pride and joy of Rubinstein at ten. And so it goes.

JOSEF HOFMANN
At ten, the prodigy to end them all.

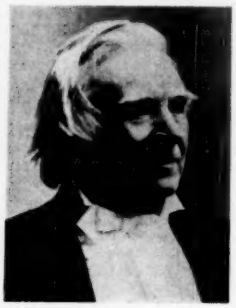
Violinists? Spohr was precocious enough to start playing the violin at five. Paganini was reared as a prodigy and made his debut at nine. So did de Bériot. Joachim started to play at five and was heard in a concert at seven. Wilhelmj made his debut at nine. David was a little older breaking in; he first played publicly at fifteen. Vieuxtemps, though, played in public at six. Wieniawski, after winning several prizes when little more than a baby, made his first concert tour at thirteen. Sarasate, at the age of ten, was having a Stradivarius presented to him by Queen Isabella of Spain. Ysaye started playing at five. Kreisler won all sorts of prizes when he was under twelve, and made his American debut at thirteen. Heifetz started taking violin lessons from his father at the age of three, entered the Vilna Music School at four, and made his first public appearance at five. This feat was somewhat paralleled by Menuhin, who also was playing a miniature violin at three. He was quite tardy making his debut, though, not feeling confident about appearing in public until he was seven years old. Huberman also played in public at the age of seven. Szigeti was thirteen when he made his debut; Stern was eleven; Morini was eight. Elman was another prodigy in the Heifetz-Menuhin class, making his debut at five and his first orchestral appearance at seven. Enesco, who started playing the violin at four, went to the Vienna Conservatory at seven, though he did not make his debut until a little later.

AND let's look at a few conductors who are active today. Toscanini's extraordinary memory showed itself as a child, and he startled his teachers by learning his lessons by heart after playing them through a single time. Stokowski played the piano and violin as a boy. Koussevitzky's talent was early developed, and at seven he was conducting one of his own compositions, while at fourteen he was conducting the orchestra of a theatrical troupe. Mitropoulos, by fourteen, had memorized nearly all the standard operatic repertoire. Rodzinski started studying the piano at the age of six and never was far from music from that point on. Ormandy was a remarkable prodigy. It is said that at the age of *one and a half* he could identify any one of some fifty pieces. He studied the violin at four, became the youngest student ever to enter the Budapest Academy—he was five—and made his debut as a violinist at seven. Bruno Walter was a piano prodigy; so was George Szell; so was Fritz Busch. Sir Thomas Beecham was a wonderfully musical child, and had fun conducting a children's orchestra at ten.

So don't look down on the prodigy. You can't be a prodigy without talent; and if you have no talent you can't be a successful musician. The *wunderkinder* at least have one leg on the ladder.

A Melody That Failed

Ole Bull's Ill-Fated Colony in U. S. Recalled with Discovery of His Violin



OLE BULL

A ROMANTIC story of Ole Bull's ill-fated American colony for Norwegian settlers, his subsequent bankruptcy and the seizure of his violin to pay a hotel bill, is involved in the discovery of that instrument in Williamsport, Pa.

By a coincidence, it was found by one of the descendants of the violinist. The discoverer is Inez Bull, who doubles as a coloratura soprano and a concert pianist, and counts research in oldtime music among her hobbies. While visiting Williamsport to serve as adjudicator for a piano contest at Lycoming College in May, 1948, she realized that the locality was one in which Ole Bull had started his ill-fated Potter County Project for colonists many years before.

In that community she received a visit from Jerome Bosworth, who asked her opinion about a violin which he owned—an instrument heavily decorated and inlaid, but concerning the maker of which he was not certain. Her surmises based partly on the cryptic inscription on the instrument, Miss Bull set to work to substantiate a theory that this was one of the violins of Ole Bull, which had disappeared, and fifteen months later was able to prove to her satisfaction that this was the case, and that the instrument was made by Giovanni Paolo Maggini.

Mr. Bosworth said that he received it from his mother, Myra Bosard Bosworth; she purchased it from Vennessa Bosworth Navel, who inherited the instrument from her mother, Lea Hoyt Bosworth, the adopted daughter of Isaac Gunn Hoyt.

"Hoyt, who at one time studied music at the New England Conservatory of Music in Boston," he said, "taught this art in the Greensboro Synodical Female College, Atlanta, Ga., from 1859 to 1861. Being a Northerner, he made few friends in the South, and when the Civil War came in 1861 he was impelled to flee, leaving nearly all his effects. He was not heard from again until he appeared at my grandmother's house in Osceola, Pa., destitute except for the clothing on his back and the fiddle under his arm. He remained in her home at Osceola for some time and during his visit there told her of obtaining the violin when it was seized from Ole Bull at Wellsville, N. Y. At that town Bull had stopped at the Van Buren Hotel, but had not money enough to pay his bill. The hotel keeper brought him before the Justice, and this wise man seized the violin to settle the bill."

Unfortunate Investment

"The reason why Ole Bull—a world-famous violinist, who had played before crowned heads in many countries—was 'broke' when he stayed in the hotel in New York State in 1853 apparently was the consequence of his dealings in real estate. In 1852 he started the Oleana Project by the purchase of large tracts of land in Potter County. In 1853, the colony had acquired several hundred citizens, and one or two schools had been built. The violinist had bought 11,144 acres, and according to investigation made by the treasurer of the Potter County Historical Society, W. W. Thompson, was negotiating for an additional 30,000 or 40,000 acres when it was discovered that the title to the land was not clear. Bull got into long-drawn-out court litigation, and was financially ruined. He felt a strong obligation to the Norwegian colonists he had brought over. A large portion of his future income was used for their benefit, and every cent of money involved was honorably paid back by the conscientious musician," Inez Bull related recently.

"Everything at Oleana (the name of the settlement) was torn down except two flagpoles, the stone foundation of Bull's 'Castle' and a wooden sign telling of the unfortunate history of the place. Here each year a Norwegian flag is raised on Ole Bull's birthday anniversary by the Potter County Historical Society, in commemoration of his contribution. The names of Ole Bull Run, Lysoe Spring, and Oleana Township are still in use. New Bergen is now called Carter Camp, and Walhalla and Odin, other former settlements, are no longer in existence. The State Forestry Department has planted in the district, in honor of the artist, the Ole Bull State Forest.

INEZ BULL AND JEROME BOSWORTH, with the violin that belonged to Ole Bull, at the Williamsport, Pa., Music Club's meeting on Jan. 24 last, when Miss Bull told the story of the instrument.

MUSIC ROOM OF THE OLE BULL VILLA at Lysoen in Norway. Situated on an island off the mainland near Bergen, this house was where the violinist died and his body lay in state.

"Recently, word has been received from Lock Haven, Pa., that $9,000 has been set aside for improvement to the facilities of Ole Bull Park in Potter County. Work has already started on a new parking area; a better system of roads and swimming facilities are planned.

Bull Fond of America

"Ole Bull resided in the United States from November, 1843, to October, 1845, and again from 1852 to 1857. The famous artist wed an American, Miss Sara Chapman Thorp, daughter of a wealthy lumberman, in Madison, Wis., Sept. 8, 1870, as his second spouse. From this marriage one daughter, Olea, was born on March 6 of the following year. (The violinist also had six children by his first wife, Alexandrine Vuillemot.)

"Bull made a final tour of the U.S. in 1879-80, giving joint concerts with Emma Thursby, American soprano. His 70th birthday was spent in Cambridge, Mass., but shortly thereafter he was taken ill and insisted, despite his doctor's protest, on being taken to Norway. On July 24, 1880, he was carried ashore at Bergen and taken to his villa at Lysoen. Here he died on Aug. 17 and was buried in Bergen, after lying in state in his own music room, the coffin draped with the American flag.

"Grieg closed the ceremonies with a fine tribute, after which he proclaimed 'In the name of our Norse art, I lay this laurel wreath on thy coffin. Peace be with thine ashes!'

"The lettering burnt into the sides of the violin found in Pennsylvania, starting from the G-string side of the neck, 'VVA FVA IVI SYLVIS DEO VI MORT VA DVL CE' are significant. Ole Bull fancied he heard Nature sing. Could it be his own consciousness that is reproduced in the violin's inscription?

"'In the forest I was silent . . .
In Death . . . I sing on forever.'"

TABLEAU FROM LOHENGRIN, Act II, as produced at Covent Garden. (Photo—© Louis Klemantaski, Ltd.)

London Greets New Scores and Debuts in Concerts and Opera

By Arthur Notcutt

LONDON.—William Walton has not produced a score of major importance for three years, and the announcement of a Sonata for Violin and Piano evoked great interest. It was played for the first time in its complete form by Menuhin and Kentner in their recital at Drury Lane Theatre, and was dedicated by the composer to Diana and Griselda, the wives of these respective executants.

The Sonata is in two movements—the first, Allegro Tranquillo, and the second, Andante, a set of variations. Walton continually revises his compositions, before they reach their final stage, and this is one of the secrets of his strength. One feels that everything extraneous has been cut out. This Sonata, which represents him in his most coordinated style, should be heard again soon; it created a marked impression.

Orchestral Parade

The Valencia Orchestra, conducted by José Iturbi, made its first London appearance. While one can admire the ambition of these Spanish musicians, they have some way to go before they can equal the majority of other continental orchestras who have visited England. Their program comprised the Leonore Overture No. 3, the Mozart "Haffner" Symphony and the Beethoven Third Piano Concerto, played by Iturbi, who conducted from his seat at the piano. The second part consisted of Spanish music, in which Iturbi handled the fascinating rhythms with skill.

The Philharmonic Orchestra, much in the picture at present, continues its series. Among recent conductors was Alceo Galliera, who proved to be a sensitive and romantic interpreter of the classics, represented by the Brahms Haydn Variations and Beethoven's Symphony No. 7. His technical equipment is of high type, and he obtained beautifully polished performances. Gioconda de Vito was the soloist in the Brahms Violin Concerto, played with poetic sensitiveness and superlative technique.

The most recent concert of the series had Rafael Kubelik as conductor in a Mozart program consisting of Symphonies Nos. 39, 40 and 41. Elisabeth Schwarzkopf, always at her finest in Mozart, sang the motet Exsultate, Jubilate.

The new Era Concert Society, which selects unconventional and interesting programs, included in a recent list the Bartok Concerto for Orchestra. The occasion served to introduce a new French pianist of exceptional talent, Raymond Trouard, in two concertos—the Liszt E flat and the Ravel. He showed considerable versatility in these contrasted styles and made a remarkable impression. Richard Austin, the artistic adviser to the society, conducted and secured some fine playing.

The Royal Choral Society has given Berlioz's Damnation of Faust in concert form under Sargent, with Victoria Sladen, Parry Jones and Henry Cunnings as soloists. It is many years since it was presented in England as an opera—and provided that the right singers can be secured (admittedly not an easy task) a stage revival is worth consideration.

Hallé Appeals for Funds

The Hallé Orchestra has issued a statement to the effect that in order to maintain and improve the present standard, they require increased financial assistance either from local resources or elsewhere. The natural source is from the City of Manchester authorities but this body is threatening to cut down the present subsidy. The orchestra is such a valuable cultural asset that surely wiser counsels will prevail. The orchestra came to London for the first time this year in February, the program containing two such contrasted works as the Bartok Concerto and the Beethoven Fifth Symphony. Under Barbirolli, the playing was magnificent.

Eugene Goossens has conducted the L.S.O. in a Sunday afternoon program commendably free from the hackneyed works that are usually a feature of these occasions. The Goossens family were well represented, Leon playing Eugene's Oboe Concerto, and in the second half (devoted to a complete performance of Daphnis and Chloe with chorus) the harp parts in the orchestra were played by their sisters, Sidonie and Marie.

Richard Korn, American conductor, made a successful debut with the L.S.O. on Feb. 16. He has an attractive style, a flexible beat, and is obviously a musician of the keenest understanding. The design of the program, which contained the first performance in England of Paul Creston's Two Choric Dances (the first of which had several particularly ingenious touches), hardly gave this obviously talented conductor an opportunity to show his full powers. Solomon was the soloist in the Brahms Second Concerto, and gave a flawless and poetic interpretation of this monumental work.

Beecham invariably conducts one B.B.C. Symphony concert in its Albert Hall series and chose a Mozart-Strauss program, for both of which composers he has a special flair. Geoffrey Gilbert, solo flutist of this orchestra, played the Flute Concerto in D with impeccable taste and technique. The Symphony was No. 39; the main Strauss item, Also sprach Zarathustra. Sir Thomas was in his most expansive mood throughout the evening and the playing was superlative.

Spanish Soprano Scores as Mimi

A new Spanish soprano, Victoria de Los Angeles, made her London debut as Mimi in La Boheme at Covent Garden with a success that can only be described as phenomenal. She is only 25, comes from Barcelona, and has thus far sung little outside her native land. A year ago she broadcast for the BBC in a studio performance of Falla's opera La Vida Breve, when her voice was recognized as of uncommon beauty. Her appearance in Boheme more than confirmed these impressions, and after a somewhat nervous start in the first act, she delighted us with singing such as had not been heard here in years. Though described as a soprano, the rich texture of her middle and low registers is of mezzo quality and the voice itself is almost unique. She has a *mezza-voce* of ravishing beauty, and certain phrases in the third and fourth acts were sung with a poetic sensitiveness that was enthralling.

Owing to plans for the opera company's tour, she could only sing once in opera during this visit. A few days later she gave a recital in Wigmore Hall, filled to overflowing, with some of the listeners on the platform. Her program included a recitative from Monteverdi's Orfeo, works of Handel, a group of Schubert, Brahms, Strauss (her singing of Mainacht, Zueignung and Der Nuessbaum being of the utmost beauty), and later French and Spanish folk songs, the last of which roused the audience to a high pitch of excitement.

The Yorkshire Symphony Orchestra of 80 musicians under Maurice Miles, paid its first visit to London (it was formed in 1947) and played at Albert Hall Vaughan Williams' Sixth Symphony, Butterworth's A Shropshire Lad and Berlioz's Carnaval Romain with considerable success. . . . An American pianist, Lyell Barbour, made a welcome reappearance at Wigmore Hall in an admirably chosen program including Beethoven's Sonata op. 10, and the Schumann Humoreske, both played with warm, sensitive tone and fine craftsmanship.

THREE VIGNETTES FROM THE CONSUL: Left, Marie Powers as the Mother; center, Andrew McKinley, as Magadoff, hypnotizes (l. to r.) Patricia Neway as Magda, Maria Mario as the Italian Woman, and George Jongeyans as Kofler; right, Miss Neway in the final scene. (Photos by Giles-Talbot)

Menotti's The Consul Bows on Broadway

By Dr. Henry W. Levinger

Gian-Carlo Menotti's new musical drama, The Consul, which opened its Broadway run at the Ethel Barrymore Theatre on March 15, is a taut and gripping work which exhibits its author's talents in three phases—as composer, librettist and stage director. Both in the writing and staging, Mr. Menotti has accomplished his task with striking power and imagination.

The Consul is in three acts—each in turn divided into two scenes. The story concerns the conflict between the claims of the suffering human soul and the red tape of government bureaucracy. This provides one of the best opera librettos that any American composer has produced. The music in the main seconds and gives added emotional impact to the following story:

John Sorel, a member of a persecuted minority in an unnamed European "dictatorship," has escaped from the police and, wounded in the leg, drags himself home to his poor flat. The noise attracts his wife Magda and his Mother. John tells Magda that he is going into hiding, and that she shall get a visa from a certain Consul in order to secure entrance into a free land for the persecuted family. He bids farewell to them and his infant son, lying ill in the cradle, and departs. The Police Chief enters with two assistants, questions the women about John, but they tell him nothing. The scene shifts to the consulate, where an efficient girl secretary bids Magda wait her turn with other unfortunates, as "the Consul is busy."

The rest of the play is a grim and disheartening drama of suspenseful waiting, broken only by an interlude in which Magadoff, a stage magician, also among those awaiting visas, performs sleight of hand tricks. At the end of Act II, Magda, by a frenzied appeal wins a promise from the secretary that she will be received by the Consul after an "important visitor leaves." But when the door opens, the one who emerges is the feared Police Chief, and she falls in a faint.

Meanwhile the child has died.

In Act III Magda is still waiting at the Consulate. Assan, the window mender, who has been delegated to bring any messages from John, enters and tells her in a whisper that the latter has heard of the death of his son and mother, and wants to return. She is terrified, as this would endanger the lives of all his friends. She slips him a note telling John that he must not do so, but as both leave she realizes it is too late.

The secretary, aware for the first time of the tragedies around her, is overcome by the misery she has been instrumental in causing. John returns in search of his wife. The Police Chief and his assistants enter and arrest him.

Magda, alone in her flat, opens the jets of the gas stove, saying, "I never meant to do this." The dying woman has visions of her youth, the courtship of John, and the desperate people she saw at the consulate; her dead mother-in-law also returns in the sad procession. The phone rings repeatedly. Is it the consulate calling? She has not the strength to reach for the receiver. *La comedia è finita.*

Music of Dramatic Power

To a heart-rending book Menotti has linked music of much power and resource. The hand of an instinctive musico-dramatist is revealed in many details—such as the writing in the first scene duet and following trio of farewell, "My lips say goodbye"; the second scene in which the Italian woman waiting at the consulate sings of her troubles in that language and the linguist Koffler translates into English, a duet that grows naturally from the stage situation. The closing sextet of the second scene, "Give us back the earth and make us free" rings out with true conviction. The moving lullaby sung by the grandmother to the baby in the third scene, beginning with Moussorgskyan irony and swelling into a beautiful melodic theme, is also a high spot. The biting sarcasm of the magician's scene, "The dance is on," and Magda's big aria, "To this we've come," bring the house down by their sheer melodic power and emotional impact.

Menotti is a melodist of great inventiveness; his themes soar and stir, and his craftsmanship builds them into powerful solo numbers and ensembles. His feeling for the color and expressiveness of the English language, his way of molding it into one with his music, results in writing that is singable, dramatic and of poetic tenderness.

Each act has an orchestral interlude between scenes. The score as a whole is written with economy, and there is an admirably free flow in its contrapuntal and melodic design. It is orchestrated in a way that never covers the voices, so that the text can be understood.

Performance Highly Effective

A superb cast, almost all American singers, made the evening a triumphant event. Marie Powers, famous for her Madame Flora in Menotti's opera The Medium, again was brilliant as the Mother. Her lullaby is a deeply poignant highlight in her excellent delineation. A new "find" is Patricia Neway, who scored remarkably as Magda. In appearance, she is a prototype of suffering womanhood, and she sings her role with great vocal prowess and dramatic impact. Her aria of denunciation stopped the performance for several minutes. Andrew McKinley as Magadoff not only performs the feats of a magician (he was coached by Fred Keating) but gives a notable singing characterization.

The others of the cast were mostly unknown on Broadway, but will not be from now on. They include Cornell MacNeil as a powerful exponent of John Sorel; Leon Lishner, as the menacing Police Chief; Chester Watson and Donald Blackey as his two assistants; Gloria Lane, particularly fine as the glamorous but hard-hearted Secretary; George Jongeyans, who has sung with the New York City Opera Company, as Mr. Kofler. Others who fill their roles effectively are Maria Mario as the Italian woman; Maria Andreassi as Anna Gomes; Lydia Summers as Vera Boroneil, and Francis Monachino, formerly of the Lemonade Opera Company, as Assan. In certain performances, Miss Neway was to have a substitute, Vera Bryner.

The production has been superbly staged by the composer-dramatist. It has imaginative settings by Horace Armstrong, lighted with skill by Jean Rosenthal. The costumes are effective, as created by Grace Houston. Choreography by John Butler plays an important part in several of the fantasy episodes. Lehman Engel conducts the orchestra with an excellent command, and the musical co-ordination by John Schippers is expert. Both the creative achievement of Mr. Menotti and the production prove the American musical theatre has come of age.

Boston Hears Pair of Orchestral Novelties

By Jules Wolffers

BOSTON.—The Boston Symphony Orchestra's annual report read to a meeting of the BSO Friends by chairman Oliver Wolcott, with Henry B. Cabot presiding, revealed that this year's deficit will reach $180,000, a figure larger than that of last year due to diminished returns from radio and records. On the other hand, ticket sales were close to capacity and there were several bequests, including $50,000 by the late Miss Fannie Mason.

On the musical side, the orchestra continues to feature revivals and novelties. The 16th program listed two works by the now rarely heard d'Indy—Introduction to Fervaal, and Symphony on a French Mountain Song, both conducted by Charles Munch with sympathetic devotion. Robert Casadesus was the admirable assisting pianist, also soloist in the Mozart Concerto (K. 467), which he played in refined, rather small and nonvigorous style. The Schumann Fourth was the opener.

New Milhaud Concerto

Milhaud's Piano Concerto No. 4 was given its first performance the following week, with Zadel Skolovsky playing it expertly to excellent accompaniment from Mr. Munch. Despite these auspices, the work lacks the sureness and wit of many other Milhaud productions. The running obbligato of the piano at times turns into polite meandering. Audience reception was cordial but scarcely effusive.

The program opened with a Haydn BSO "first"—Overture to L'Isola Disabitata, continued with the same composer's Symphony No. 104 and ended with a rousing rendition of the Saint-Saens Symphony No. 3, E. Power Biggs playing in the retelling.

Violinist Ossy Renardy was the soloist for a Sunday concert. The Paganini Concerto fared very well under his hands, and Munch's Mendelssohn "Reformation" Symphony and Brahms Fourth lost nothing in the retelling.

Foss' Song of Anguish

Another "first" marked the 18th program when Lukas Foss conducted Song of Anguish, his first Biblical Cantata for baritone and orchestra, with the text from Isaiah. Composed in 1945, the work shows technical excellence, skillful instrumentation and keen imagination, but as a whole lacks maturity. The soloist, Marko Rothmuller, proved himself a musicianly singer in the exacting baritone part. The orchestra was over-loud.

For the Aaron Richmond Series, Vladimir Golschmann presented the local premiere of Manuel Rosenthal's programmatic Magic Manhattan; Rachmaninoff's Paganini Rhapsody, with Seymour Lipkin as a superior soloist; works of Rameau-Couperin, Schoenberg and Falla, all enjoyable.

Paul Cherkassky gave Civic Symphony patrons a well-balanced list—Beethoven's Egmont Overture; Mendelssohn's G minor Piano Concerto and the Borodin Symphony No. 2. Soloist Tung Kwong-Kwong played with grace and delicacy, despite a few wrong notes.

Among recital visitors, Martial Singher sang expressively for a Boston Morning Musicale audience, with John La Montaine as the efficient pianist. Brailowsky evoked enthusiasm with his Symphony Hall appearance. The Trieste Trio attracted a full house to Jordan Hall and scored a deserved triumph.

The Harvard and Radcliffe Music Clubs presented contemporary chamber works by Samuel Adler, Herbert Fromm, Piston and Hindemith. The New England Conservatory honored the memory of Pfitzner and Richard Strauss with a varied song program arranged by Felix Wolfes of the faculty. Some notable singing by Cantor Alfred Rosbash and Choir at Temple Chabei Shalom in Jewish Music Month observance with a Sabbath Eve Liturgy by Heinrich Schalit. The Boston Conservatory String Quartet gave fine readings of Verdi, Schumann and Ravel.

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Dorothy STAHL
Prima-donna, Chautauqua Opera, Soloist with the Dessoff choirs at Carnegie
Of her Town Hall debut on March 11th the critics said: *N. Y. Times:* "Her assets include a notably mature voice of lovely quality, thorough musicianship and sympathy for the music of her choice. . . . Put much of herself into her interpretations with . . . beautiful results. (German group) contributed added richness of color and finesse of phrasing . . . Floated easily in Argentine songs . . . sang with direct appeal. Sang difficult skips with apparent ease." *N. Y. Herald-Tribune:* "Gave an uncommonly satisfying first recital . . . delivered it with poise and a voice of appealing quality . . . showed none of the tentativeness that marks the usual debut recital . . . in Argentine songs had occasion to demonstrate a free, light, forward tone of considerable delicacy. The care with which she produced her tones was a delight! It would be good to hear Miss Stahl again."

Frances BIBLE
as Octavian in Der Rosenkavalier, N. Y. City Centre Opera

Howard Taubman, *N. Y. Times:* "Has a glowing, disciplined mezzo-soprano and sang with style." Jerome Bohm, *N. Y. Herald-Tribune:* "Both vocally and dramatically excellent. Her warm vibrant voice has the wide range demanded by the music, projected well-pointed, consistently sensuously expressive sounds. Her characterization had both boyish fervor and distinction of bearing."

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New Music Performed In Detroit Concert

By Marion Gerhardt

DETROIT.—To mark the opening of National Jewish Music Month, a concert of great interest was heard in the Scottish Rite Cathedral, offering works of Jewish composers. Forty-five musicians from the lamented Detroit Symphony, directed by Valter Poole, played the first American performances of Marc Lavry's symphonic poem Emek (The Valley) and Karel Salomon's Suite for Strings. The Lavry composition is marked by much atmospheric color, and the players gave an exciting performance. The Salomon Suite is interesting as a whole, but seemed to be a bit dull in places; perhaps some details would be clearer in a second hearing. Marguerite Kozenn sang an aria from the opera Out of the Desert, by her composer-pianist husband, Julius Chajes, and added Bloch's settings of the 114th and 137 Psalms. Her fine soprano displayed the depth of emotion and fine musicianship these numbers require. Joan Freeman, promising young pianist, played the solo in the Mendelssohn G Minor Concerto. Her thorough understanding of the work enabled her to make fine contrasts, and she executed the difficult passages with a minimum of effort. The accompaniment by the orchestra was well balanced.

Detroit is to have a Spring Festival of Grand Opera by stars of the Metropolitan Opera, as well as conductors, first desk orchestral players, stage directors, *et al*, May 14 to 18, in the Masonic Auditorium.

Three departments of Wayne University joined forces to present Shakespeare's Midsummer Night's Dream with Mendelssohn's music, under stage direction of Leonard Leone. Harold Tallman trained the chorus and Valter Poole conducted the orchestra. With a dramatic cast of excellent ability, the work was given a delightful performance.

Pocket Opera Singers Bow

The Pocket Opera Singers, a new nonprofit organization, directed by Harry Seitz, gave their first two productions, a shortened version of La Gioconda and The Gondoliers. Although many of the personnel are still in their teens, they sang well and conducted themselves with ease on the stage. The audiences seemed especially pleased to hear La Gioconda sung in understandable English.

At a recent meeting of the American Bandmasters Association in Ann Arbor, the University of Michigan Symphonic Band was featured in two concerts, the versatile ensemble being directed in turn by 28 conductors.

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NEW YORK CONCERTS

VLADIMIR GOLSCHMANN conducted the St. Louis Symphony in its first New York concert.

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Victor De Sabata conducting, March 5, A.—Rossini's Overture to La Gazza Ladra and Ravel's Bolero were repeated from the midweek programs. Added were the Sibelius First Symphony and a tone poem by G. F. Ghedini, Marinaresca e Baccanale (first New York hearing). Mr. De Sabata conducted all the works glowingly and dynamically.

In his version, one felt that Sibelius' Symphony had aged somewhat—perhaps because of its strong influences (in parts) by Tchaikovsky and even Rimsky-Korsakoff. Ghedini's double-barreled tone poem is a clever piece of program music, in the Respighi tradition and brilliantly but loudly orchestrated. F. A. K.

March 9, E.—De Sabata opened the Philharmonic concert with Mozart's Overture to The Marriage of Figaro, in a dramatized reading. The possibilities in interpreting Franck's Symphony as a theatrically effective vehicle were exploited fully, but it is doubtful whether it was according to the intention of the composer to intensify every orchestral effect as was done in this rendition. The audience seemed to enjoy this rather external interpretation. Ghedini's Marinaresca e Baccanale was repeated. The Good Friday Spell from Wagner's Parsifal and Dukas' The Sorcerer's Apprentice completed the program.

On Sunday the Ghedini score was omitted, and Respighi's Pines of Rome replaced the Parsifal excerpt.

March 16, E.—Smetana's Overture to The Bartered Bride was a dazzling virtuoso piece but lacking in genial Bohemian charm, in Mr. De Sabata's performance.

Nathan Milstein was soloist in the Brahms Violin Concerto. Great artist that he is, on this occasion he was not spiritually at one with either Brahms or the conductor, despite his technical prowess.

The two Wagner excerpts from Götterdämmerung, Siegfried's Rhine Journey and Death and Funeral Music, were interpreted with power and brilliance. Ravel's Daphnis and Chloe Suite No. 2 was exquisite in every detail, and the fact that the rousing finale did not move the appreciative audience to greater demonstrative heights was perhaps due to the obviousness of the conductor's programmatic intentions.

On Sunday, March 19, Mr. Milstein was again soloist in the Brahms Concerto. The orchestral works were Berlioz's Roman Carnival Overture and Beethoven's Fifth Symphony. J. B.

N. Y. Philharmonic-Symphony Igor Buketoff conducting, March 11, M.—The features of the fourth Young People's Concert were Claudette Sorel's spirited reading of the first movement of Rachmaninoff's F sharp minor piano concerto, and prize-winning Genevieve Chinn's performance of her work, Rollicking Frollicking. The latter won the prize in the second annual contest sponsored by the Young People's Concerts Committee in connection with the Philharmonic-Symphony Young People's Concerts. The program opened with Paisiello's Overture to The Barber of Seville and also included a Mozart Symphony and a Tchaikovsky excerpt from Swan Lake. R. K.

St. Louis Symphony Orchestra, Vladimir Golschmann conducting, March 8, E.—Celebrating its 70th anniversary, the second oldest orchestra in the country, made an auspicious New York debut under Vladimir Golschmann, its regular conductor for the past 19 years. Its playing received warm and spontaneous appreciation from the large audience.

An alert and interesting conductor, Mr. Golschmann directs with incisiveness, clarity of detail, musical refinement and sense of style. He is a thorough musician, and the orchestra reflected the results of his painstaking schooling, in performances marked by intelligence and distinction. The playing was vigorous rhythmically, sensitive in nuance, discerningly phrased, tonally rich and lyrical.

The long but agreeable program included the first local hearing of Manuel Rosenthal's symphonic poem Magic Manhattan, and began with Couperin's Overture and Allegro from "La Sultane," deftly orchestrated by Milhaud. The other offerings included Mozart's G minor Symphony, which had little vitality except in the last movement; Schoenberg's Verklaerte Nacht in the version for string orchestra, and dances from Falla's Three-Cornered Hat.

Rosenthal's descriptive piece is strictly a *tour de force* and offers little of substantial musical value, but is fascinating because of the clever and brilliant orchestration and dexterous counterpoint. Golschmann gave it such an exciting and dramatic reading that he was recalled many times. W. A. T.

Philadelphia Orchestra, Eugene Ormandy conducting, March 14, E.—A Russian program was offered by the Philadelphians, opening with Moussorgsky's atmospheric Khovantchina Prelude, played with utmost delicacy and imagination. With William Kapell as soloist, Rachmaninoff's Piano Concerto No. 3, was given an epic reading. Mr. Kapell surpassed himself in evoking every detail of the score. His varied tonal coloring and rhythmic alertness were admirable and the over-all conception was of great plasticity. The concert closed with Tchaikovsky's Symphony No. 5. Though the first three movements were in this reporter's opinion too slow, the last emerged with overpowering vitality and momentum. H. W. L.

Boston Symphony, Charles Munch conducting, March 15, E.—The Boston Symphony presented the first New York performance of William Schuman's Concerto for Violin and Orchestra, played superbly by Isaac Stern, who had given the world premiere in Boston. It opens with the violin proclaiming a widely arched melodic line, which undergoes contrapuntal treatment, leading to an orchestral climax, with the trumpet taking over the first theme; a lyric second theme also is employed. An effective cadenza is woven into the general design

(*Continued on page* 18)

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Koussevitzky Feted in Israel

TEL-AVIV.—The first appearances of Serge Koussevitzky as guest conductor of the Israel Philharmonic have aroused great acclaim. The conductor agreed to lead one subscription program including the Prokofieff Fifth Symphony and the Tchaikovsky Fourth (each program is given nine times in this city, in Haifa and Jerusalem) and to give three special concerts. But after his first appearance in Tel-Aviv, the demand to hear him conduct was so great that he prolonged his stay a week and increased his appearances to 17.

Seven of these concerts included Beethoven's Seventh Symphony, the Bach Suite No. 3, the Khovantchina Prelude by Moussorgsky and La Mer by Debussy. Another lighter program listed Haydn's Symphony No. 88 as the central work, and was given in aid of the Musicians Pension Fund.

Dr. Koussevitzky, besides his heavy schedule of concerts, rehearsed the orchestra intensively, and even found time to advise the city engineers and architects on the proposed erection of a hall for the orchestra in Tel-Aviv. Members of the Ein Gev collective settlement on the shores of the Sea of Galilee sought his advice on a plan to create an outdoor music center somewhat on the plan of Tanglewood. Among many social functions, the conductor and his wife were the guests of President and Mrs. Weizmann and leaders of the Government and Diplomatic Corps, and guests of honor of the Hebrew University, to which Koussevitzky has presented an extensive musical library.

Howard Shanet, young conductor from the U. S., who is serving as assistant to Koussevitzky on the tour, led two Youth Concerts of the Israel Philharmonic, including the Tchaikovsky Second Symphony and Schumann's Piano Concerto played by Ronit Amir, 16-year-old girl pianist from Haifa, making her first appearance with the orchestra.

NEWS IN BRIEF

Ljuba Welitch, soprano of the Metropolitan Opera, and John Creighton Murray, violinist, were guest artists at the 59th annual breakfast of the Haarlem Philharmonic Society, held on March 16 in the grand ballroom of the Waldorf-Astoria.

Nicola Moscona's 300th performance at the Metropolitan Opera was that of March 11, when he sang his first Mephistopheles in Faust.

The John Harms Chorus gave a concert in Englewood, N. J., the soloists including Marjorie Lawrence and Martial Singher. These two, with Eunice Alberts, contralto, and William Horne, tenor, will appear with the Chorus in Elijah in Town Hall on April 3.

Eugene Conley, tenor, will fly to London in July to record eight more operatic arias for London Decca.

Maurice Eisenberg, cellist, sailed on March 4 by the S.S. *Queen Mary* for his annual tour of England, Holland and France. In England he will hold master classes in addition to giving concerts.

Dr. Evangeline Lehman was guest speaker for the Music Study Club of Marygrove College, Detroit, on March 7. Her topic was Personal Reminiscences of Maurice Ravel and Mme. Emma-Claude Debussy.

Mary Curtis, soprano, is scheduled for an appearance in Morgan City, La., May 2, on the regular concert series there.

Hazel Scott, pianist, was heard in a recital at the Brooklyn Academy of Music on March 26.

The Indianapolis Symphony under the direction of Fabien Sevitzky performed the "Cameo" Symphony of Dr. Carl Eppert on March 16 and 17. Dr. Eppert has dedicated the work to Delta Omicron, national music fraternity, of which he is national honorary patron.

In the report of the Music Teachers National Association convention in Cleveland, in the issue of March 15, the name of Earl F. Forman, Superintendent, Baltimore Bureau of Music, one of the speakers, was inadvertently misspelled.

Cosmopolitan Little Orchestra Heard

An Evening of Opera was title of the concert given by the Cosmopolitan Little Orchestra at Grace Congregational Church, New York, March 5. Though the ensemble was small, it played with

EVERETT LEE, conductor, with (front row, l. to r.) William Pointer, Clifford Harvuot, Margaret Harshaw, Rebe Coleman and Joel Hickman, after the recent concert of the Cosmopolitan Little Symphony which presented excerpts from Verdi's Trovatore in the Great Hall of City College.

remarkable precision, colorful sonority and intensity under its gifted leader, Everett Lee. The successful program opened with the Bach-Marcelli choraleprelude, All Glory to God on High. Mendelssohn's Fingal's Cave Overture had a reading of much appeal, as did the Peer Gynt Suite of Grieg. In the operatic portions the soloists included Margaret Harshaw, contralto, and Clifford Harvuot, baritone, both of the Metropolitan Opera; Rebe Colman, soprano; Joel Hickman, William Pointer, tenors; and Interracial Fellowship Chorus (Harold Arks, director). H. W. L.

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

Traviata Scores in CBS Video

The second offering of the CBS-Opera Television Theater, Verdi's La Traviata, Sunday, March 12 (CBS-TV, 5 p.m., EST), marked a step forward in operatic video entertainment. Sung in English with an excellent translation compiled by George Meade, Henry Souvaine, and Lawrence Tibbett, the 90-minute broadcast was distinguished by atmospheric, imaginative staging and convincing acting, and was musically praiseworthy in spite of the necessary cuts. To this listener at least, the production proved conclusively that opera streamlined for video has real appeal when carefully and intelligently given.

Considering how complicated was the staging (with the action shifting between eight sets covering almost a half acre in the CBS New York Television studios) it was a real achievement in coordination for the musicians, technicians and cast. Particular credit was reflected on Dr. Herbert Graf, who had the chief responsibility in the planning and staging, and Richard Rychtarik, designer of the sets. They performed marvels, considering the limited stage frame.

Elaine Malbin in the title role sang the music beautifully and interpreted the part with charm and dramatic fervor. Brooks McCormack made a romantic Alfredo, singing with excellent voice and style. Lawrence Tibbett was a dramatically convincing Germont, though allowances were necessary at times for some vocal imperfections. Others in the cast were Janet Southwick, Nancy Trickey, Luigi Vellucci, Valfrido Patacchi, Manfred Hecht and Ben de Loache. Fausto Cleva was the able conductor.

The Bat on NBC-TV

Johann Strauss' Die Fledermaus, retitled The Bat, and condensed in an hour version, was the third televised opera production presented by the NBC television department on March 6. The operetta fell considerably below the standards set in the previous broadcasts and was generally amateurish in treatment. The space was too constricted in episodes when the cast was required to waltz; and the presentation was not enhanced by the slapstick comedy. However, the cast had youth and verve and sang their roles adequately.

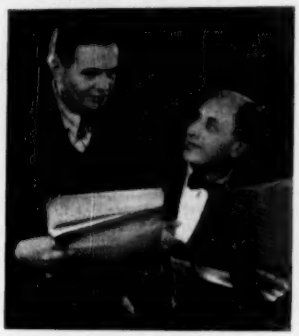
Principals included Ethel Barrymore Colt, Edward Kane, Joseph Mordino, Adelaide Bishop, Larry Bolton and Gene Barry. Peter Herman Adler conducted, and Charles Polachek was the television director.

10 Ohio Students Win Scholarships

Six girls and four boys were recently announced as the winners of ten scholarships, each valued at $450, awarded by The Standard Oil Company of Ohio in connection with the 80th Anniversary broadcasts of the Cleveland Orchestra over eighteen radio stations.

The winners, all residing in Ohio, were: Barbara A. Buchman, Oleh Cieply, Martha Jane Ewing, Alex Gelley, Donald Halfen, Jane E. Hill, Dorothy Anne Hocking, Beryle A. Jones, Maralynn Aileen Purdy and Allan Woodhouse. The awards were based on letters which some 2,000 contestants, students in Ohio schools, wrote to Dr. Rudolph Ringwall, who conducted the Cleveland Orchestra at the series of ten Sunday afternoon concerts from Severance Hall.

Final judging was done by a committee which included Dr. Ringwall, chairman; H. R. Behrens, director, Conservatory of Music, Heidelberg College; Richard T. Gore, director, Conservatory of Music, College of Wooster; Maurice P. Kessler, professor of violin, Oberlin College; and Eugene J. Weigel, director, School of Music, Ohio State University.



GEORGE ANTHEIL (l.) and HARRIS DANZIGER discuss the former's Sixth Symphony. (Photo—Paul Parker)

American Scores Premiered

For the culminating concert of the American Music Festival over WNYC, the Manhattan School of Music, Janet D. Schenck, director, gave a program including performance of The Lord Star, cantata by Ernst Bacon for baritone solo, chorus and orchestra, performed under Hugh Ross, who is in charge of the choral work at the school; the first performance of a String Quartet by Ludmila Ulehla, graduate and faculty member of the Manhattan School of Music; and the New York premiere of George Antheil's Sixth Symphony, played in revised form by the School's symphony orchestra with Harris Danziger conducting.

RADIO NOTEBOOK

Great progress is foreseen in TV from a simple wire "surface wave transmission line" invented by DR. GEORGE GOUBAU of the U. S. Signal Corp. Lab., Ft. Monmouth, N. J., which is expected to do away with the clumsy coaxial cables. . . . EMERSON BUCKLEY, Assistant Music Director of WOR-Mutual, recently flew to Miami, Fla. to conduct the opera series there. . . . ELIZABETH FIRESTONE, composer and pianist, made her television debut on NBC's Voice of Firestone, March 20. . . . Following the CBS-TV opera broadcast of La Traviata, March 12, EDITH BEHRENS, Music Editor of CBS, gave a cocktail party ;which some members of the cast, the press, and personalities active in the music field attended. . . . The Oklahoma State Symphony, under DR. VICTOR ALESSANDRO, honored the music of Canada in a round-the-world broadcast on March 29, as part of a current series of concerts in Oklahoma devoted to the music of top contemporary composers of all countries. . . .

Celebrating ten years of weekly broadcasts, NBC's Telephone Hour will originate in New York's Carnegie Hall, Mon., April 10, and feature EZIO PINZA as soloist. The program will be augmented with a chorus of 60 voices. . . . The Philadelphia Orchestra, under EUGENE ORMANDY, begins a series of delayed broadcasts over the CBS network, probably late in April. The broadcasts will be transcribed at the Academy of Music, Philadelphia, and aired on a sustaining basis Sundays (3:00 to 4:00 p.m., EST). HARL McDONALD will be the intermission commentator. For several seasons this orchestra has been featured in nationwide Saturday airings over CBS, and in 1948 was the first symphony orchestra to be televised. . . .

INEZ BULL recently has been broadcasting regularly over Station WMFJ, Daytona Beach, Fla., she was heard over station WROD in the same city on the United Brotherhood program. Within six weeks the soprano has toured 21 states.

MISCHA ELMAN, who recently concluded a coast-to-coast tour, made his television debut on Mar. 4 as guest star on the NBC-TV program, Show of Shows. The violinist sailed on Mar. 23 for London, where he opens a tour of Europe.

A highlight of the program given at the "Met" Opera House on the evening of Mar. 7 by the Masons of the 7th District (for the benefit of rheumatic fever research) was the premiere in the U. S. of PIZZINI's Al Piemonte Suite, the orchestra conducted by MILTON FORSTAT. The concert was B/C to countries abroad by Voice of America.

HERMAN NEUMAN, WNYC'S Supervisor of Music, announces a Bach Festival to be heard over the station beginning early in May and ending on July 28, bicentennial of the master's death. All available recordings (including organ music) as well as "live" performances will comprise the programs. . . . A violin concerto by ALEXANDER BROTT of Montreal received its radio premiere over the CBC network on the Wednesday Night series, performed by NOEL BRUNET with the Montreal Little Symphony, under GEORGE SCHICK.

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SILHOUETTES By MARY CRAIG

A "New" Voice in the Orchestra

The increasing interest in the possibilities of new color in orchestral sound has brought more intensive attention to the electronic instruments. Experiments conducted over a period of many years have resulted in keyboard instruments such as the Ondes Martenot, of French design, and the utilitarian Hammond organ. There is also—though not operated by a keyboard—that instrument of unique qualities of tone and distinctive technical demands in playing, the theremin, invention of the Russian scientist for whom it is named.

As is well known, the theremin is space-controlled, taking energy and tone quality from the player as well as from the instrument; it uses a radio-frequency beat system of tone generation based on the dissonance between two oscillators, one with a fixed frequency, the other at varying frequencies determined by the player's hands. The difference between the frequencies produces the third essential, an audio-frequency which is heard through the loudspeaker.

Lucie Bigelow Rosen, sometimes called the "high-priestess" of the theremin, believes that it is primarily an instrument vocal in sound, although other commentators place it among the wind instruments, tonally speaking.

"One should approach the playing of the theremin with the psychological attitude of a singer," Mrs. Rosen said. "I always have the sensation of singing, not with my throat, but with my fingers. It is not, however, possible for the theremin to be a two-voiced instrument; it is purely a solo voice, if you can imagine a voice with a five-octave range and a limitless scope of dynamics from tremendous power to the ultimate in whispered tone."

Although fortunately it lacks the tremolo, having a clearer, more focussed quality, the theremin has sometimes been labelled the *vox humana* of the orchestra.

Renowned as Exponent

Mrs. Rosen, who has followed the development and has worked through the trial stages in Dr. Theremin's laboratory, is possibly the most famed exponent of the difficult instrument. Carrying on her devotional work as a recitalist, she will sail in April for a concert tour of Europe and play in London, Amsterdam, The Hague, Zurich, Geneva, Rome, Venice, Vienna and other capitals of the Continent. Her heavy schedule of engagements has been undertaken somewhat in the spirit of a crusade.

LUCIE BIGELOW ROSEN. (Photo—Charles Petersen)

"More people should know the theremin," Mrs. Rosen stated. "And how can they, unless someone goes out and plays it for them? I would like musicians, especially composers, to realize that the theremin welcomes new works and that its players are constantly seeking new compositions, particularly those written for the instrument. It has passed through the stages of try outs, of being a collector's item or an entertaining hobby. With development in reliability and control, the theremin has attained an artistry level which commands respect."

Early Studies

Mrs. Rosen's study of electronics in music began in her childhood. "There seemed to be two kinds of sounds," she related. "There were the diverting and almost miraculous achievements of the scientists, engineers and physicists, such as Marconi, Tesla and Cooper Hewitt, many of whom were my mother's friends, and who were not too lofty to talk to a fascinated small girl. And there was the glorious music produced by other friends, Melba, Paolo Tosti, Victor Beigel, Paderewski and by my mother, herself a musician. I believed that the advances the scientists promised would come to pass. I tried out my own little voice and, without being satisfied, the variety of instruments of the day—piano, violin and so on. Among innovators I met were Schillinger and Theremin, outstanding for their combination of mathematical ability with revolutionary musical theory and creation. In this way I was inducted into the intensive study which has led to the concert playing of the theremin.

Composition Possibilities

"We know that we can now obtain almost any kind of tone we desire, in pitch or quality or power. Hence I believe there is an enormous opportunity for the composer. There also is the pitfall of the new and undiscovered, where the search for beauty may be forgotten in the curiosity for strange intervals and uneasy rhythms.

"When composers ask me what general instruction is required to write for the theremin, I caution them to compose for it in terms of song—for a thrilling voice of five octaves and incredible sweetness, that can produce the rich, low notes of a cello and rise to the thin, high harmonics of a violin; that can be heard in great spaces without effort, through and above the whole orchestra

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"The French composers have for some time been different in writing for their own electronic-principle instruments, which I believe are not equal to ours. If American composers and connoisseurs would give anything like the attention to the electronic instrument which is offered by the Europeans, there might be an immediate outcropping of new works of value in contemporary art."

Atlanta Hears Concert Tristan

ATLANTA, GA.—Highlighting the eight annual attractions on the All Star Concert Series (Marvin McDonald, manager) were the return of Horowitz and the joint appearance of Lauritz Melchior and Helen Traubel of the Metropolitan Opera, with the Cincinnati Orchestra led by Thor Johnson, in a concert version of Tristan and Isolde on March 11.

The pianist's program was replete with challenging contrasts. Most engrossing was the juxtaposition of Clementi's B flat major Sonata, op. 42, No. 2, so transparent in its harmonic scheme, and the complex and difficult Sonata in E flat minor, op. 20, by Samuel Barber.

The presentation of Tristan and Isolde brought Prelude, Isolde's Narrative and the Love Potion Duet, Act I; Prelude and Love Duet, Act II; Prelude, Tristan's Death, Interlude and Isolde's Love Death, Act III. Miss Traubel delivered Isolde's impassioned Narrative and the transcendant Liebestod with gripping emotional impact and tonal splendor. The magical Love Duet, with both principals in regal form, elicited an ovation. Cincinnati's famed orchestra, responsive to Thor Johnson's enkindling leadership, gave a superb rendition of the score.

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Metropolitan Offers Rehearings and New Roles

A great part of the season's repertoire passed in review in the last weeks, most of the performances showing the added smoothness that comes from repeated public showing, with the bulk of the casts unchanged.

The Khovanchina of March 6 had Blanche Thebom as a new Marfa. She sang with dignity and tonal security. The third Don Giovanni on March 8, brought Polyna Stoska back to the part of Donna Elvira, Lorenzo Alvary as Masetto, and Max Rudolf to conduct the work for the first time this season.

Samson and Delilah, with Raoul Jobin singing Samson for the first time this season, was given on March 9. Under Emil Cooper's baton the performance had in the other leading parts Blanche Thebom, Robert Merrill and Nicola Moscona. Osie Hawkins, Emery Darcy, Leslie Chabay and Clifford Harvuot were the other participants of the well integrated and warmly received performance.

Frederick Jagel sang brilliantly in his first Des Grieux in Manon Lescaut (March 10), and returned to the part of Rodolfo in the Boheme of March 16, in the latter instance replacing the indisposed Charles Kullman. Manon Lescaut also had another newcomer, Philip Kinsman as the Captain.

For the matinee Aida of March 11, Lorenzo Alvary in turn substituted for Kinsman as The King. The evening's Faust, sixth of the season, brought initial essays for 1949-50 of the following roles: Charles Kullman (Faust), Mephistopheles (Nicola Moscona), Nadine Conner (Marguerite).

Miss Conner, in the following week, sang two performances of Mimi in Boheme, a scheduled one on March 16, and an emergency appearance on Saturday night, March 18, when for the first time since 1943 an opera (Lucia di Lammermoor) was cancelled and another put on in its place. The cancellation was because of the illness of Patrice Munsel.

Traviata (March 13) presented Frank Guarrera in his first Germont *père* at the Metropolitan, a characterization of dignity and sonority; Dorothy Kirsten was attractive in appearance and voice as Violetta, and Charles Kullman sang with beauty and poignancy as Alfredo. Carmen was heard for the eighth time in the 1949-50 season, with Raoul Jobin returning to the role of Don Jose.

The lone German opera of the fortnight was Die Walkuere on March 18 (afternoon), with Blanche Thebom's first seasonal Fricka, an effective and rich-voiced portrayal. The occasion's Wotan was Herbert Janssen, a characterization which has attained impressive artistic stature in voice and dramatic power.

Don Giovanni was repeated on March 20 with Paul Schoeffler as the Don, Ljuba Welitch as Donna Anna, Regina Resnik as Elvira, Nicola Moscona as the Commendatore, Salvatore Baccaloni as Leporello and Mack Harrell as Masetto. For the indisposed Jan Peerce and Patrice Munsel, Charles Kullman took over the part of Ottavio, and Nadine Conner that of Zerlina. Max Rudolf conducted.

Wysor Returning to Europe

Elizabeth Wysor, American contralto, returns to Europe on May 1 for her third tour of the Continent, opening with a recital in Stockholm on May 12. She will be heard in a number of European countries, including the British Isles, Scandinavia, and Greece.

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THE DANCE: By ROSALYN KROKOVER

Opera ballet has always been a problem. While the announcement that Ballet Theater will be the official ballet for the Metropolitan next season comes as a surprise, there is no particular reason to believe that the problem has been solved. No official statement concerning personnel has as yet been issued by Rudolf Bing, the new director of the opera house. Rumors, though, have been running with their usual speed and there is probably enough truth in them to give a general idea of the situation.

The contract being negotiated by Mr. Bing with Lucia Chase and Oliver Smith, co-directors of Ballet Theater, is said to be for one year, with an option for renewal. Ballet Theater is to furnish all incidental dances for the operas; choreographers will be selected by arrangement with the ballet company and the opera management. Antony Tudor will more than likely have a major hand in the staging of the ballets. Other names that have been mentioned are those of Jerome Robbins, now connected with the New York City Ballet, and Dimitri Romanoff. Margaret Craske will be the ballet mistress.

Who the dancers will be is an open question. Ballet Theater has a tour of its own booked for next year which will take it away from New York during the opera season. That would make it necessary to have two units—the opera group and the concert company. The Pavley-Oukrainsky Ballet operated in the same fashion in the late twenties with the Chicago Civic Opera Company, and the scheme worked very well at that time.

Just what is going to happen to the present group of dancers at the opera house is anyone's guess. Auditions have been held for them, in order to give an opportunity to anyone who wished to continue under the new regime. How many tried out and how many were accepted has not yet been made known.

It is safe to guess that the dancers in the Ballet Theater group will not want to be in the opera ballet. While the work is not nearly as strenuous, the hours are long and the tasks tedious. There is never adequate time for stage rehearsals and very often the dancers have to appear for the first time on a fully dressed stage at the actual performance. Hours are spent waiting in a dreary dressing room to go on stage for one brief minuet or a folk-dance. This is not meat for the dancer who has already had a taste of Swan Lake, Giselle, Gala Performance, or, for that matter, any of the Ballet Theater repertoire. Nor would it be wise to stifle the talent and spirit of a dancer, who has gone that far, in an opera ballet. It might be better to have two distinct units and use the opera ballet as a training center from which the more capable dancers can gradually work into the concert group.

Ballet Theater at Center Theater

In the meantime, while no mention has been made of regular ballet performances at the opera house in conjunction with the season there, Ballet Theater has announced a three-week season celebrating its tenth anniversary at the Center Theater, the theater in which it made its debut. Opening on April 23, performances will run through to May 14.

The dancers will include Nora Kaye, Igor Youskevitch, Nana Gollner, Hugh Laing, John Kriza, Maria Tallchief, Diana Adams, Paul Godkin, Nicolas Orloff, Norma Vance, Ruth Ann Koesun, Erick Bruhn (Royal Danish Ballet dancer making New York debut), Edward Caton, Mary Burr, Eric Braun, Lillian Lanese, Peter Gladke and Shellie Farrell. Lucia Chase will dance a number of her regular roles and Antony Tudor will be back from his season's leave of absence as guest choreographer with the Royal Swedish Ballet in Stockholm. Dimitri Romanoff continues as regisseur and dancer. Max Goberman will conduct the orchestra and he will be assisted by Harold Glick.

Ballet Programs for Edinburgh Festival

Ballet Theater will give eight performances during the first week of the Edinburgh International Festival of Music and Drama held from Aug. 20 to Sept. 9. The Grand Ballet de Monte Carlo will appear the second week and arrangements are being made to secure Antonio and Rosario and Mariemma and her Group for the final week.

Sadler's Wells at Met with Two Premieres

During its three-week season at the Met, opening Sept. 10, Sadler's Wells Ballet plans U. S. premieres of ballets by Ninette de Valois and revivals of Giselle and Les Patineurs. The two de Valois ballets are Don Quixote (music by Roberto Gerhard and decor by Edward Burra) and The Prospect Before Us (music by William Boyce).

Because of the demand throughout the country for dates, the New York season will be limited to three weeks. The remaining fifteen weeks will be spent touring twenty-five additional cities in the United States and eastern Canada. The tour includes Philadelphia, Pittsburgh, Atlanta, Birmingham, New Orleans, Los Angeles, San Francisco, Sacramento, Denver, Houston, Omaha, Des Moines, Tulsa, Kansas City, Dallas, Oklahoma City, Memphis, St. Louis, Detroit, Bloomington, Lafayette, Cleveland, Cincinnati, Chicago and Boston.

GALA PERFORMANCE IN STOCKHOLM . . . The final scene from Antony Tudor's ballet which he staged this season at the Stockholm Opera House. (Photo by American-Swedish News Exchange, Inc.)

The company of sixty-five dancers will again be headed by Margot Fonteyn, Robert Helpmann, Moira Shearer, Pamela May, Beryl Grey, Violetta Elvin, Alexis Rassine, Harold Turner, Michael Somes and John Hart. Ashton is principal choreographer and the musical direction is in charge of Robert Irving.

Dance News

According to Mr. Holger Lundbergh of the American-Swedish News Exchange, Antony Tudor's season with the Royal Swedish Ballet in Stockholm was a tremendous success. Ballets produced under his supervision were Petrouchka, Les Sylphides, Jardin aux Lilas, Gala Performance and Giselle. The latter had not been seen in Stockholm since 1845. Leading dancers were Ellen Rasch, Gunnel Lindgren, Gun Skoogberg, Björn Holmgren and Teddy Rhodin. . . .

For the twentieth and last lecture presented at the Ethnologic Dance Center during the 1949-50 academic term, La Meri will speak on Dance Appreciation. The date is April 14.

Covent Garden Has New Ballet

Since their return from America the Sadler's Wells Ballet has been busy rehearsing Ninette de Valois' new ballet Don Quixote, which was duly produced at Covent Garden and attracted a distinguished audience. There are scenes representing different episodes: all are well contrasted, with effective décor by Edward Burra.

There is little opportunity during the forty minutes of this ballet for real dancing—so much is mime. Fonteyn was Dulcinea and Grant Sancho Panza—both brilliantly clever impressions, and Helpman in the name part gave a striking impersonation of the Knight errant. Roberto Gerhard, for many years resident in Spain and now domiciled in England, provided an elaborate and complex score.

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San Francisco Hearers Laud Novel Offerings

By Mrs. Francis H. Redewill

SAN FRANCISCO.—Three "Classic Interlude" evenings have proved a welcome innovation to the regular San Francisco Symphony season. The Veteran's Auditorium, with its classic interior, provides a perfect setting for programs of Scarlatti, Pergolesi, Bach, Haydn, Mozart and other early composers. The Mozart Serenade, expertly played by thirteen woodwind instruments, was sheer delight. Boris Blinder's fine cello tone was ingratiating in the Haydn Concerto.

Lev Shorr, pianist, was soloist in a Haydn Concerto, a week later, and each concert gave first chair men excellent opportunity for solo bits. The works heard were for the most part unfamiliar, and the smaller ensemble under Pierre Monteux's suave baton made these programs outstanding favorites.

Gluck and Mahler Works Heard

Symphony programs at the Opera House have included some choice repertoire. A concert version of Gluck's Orpheus and Euridice brought Kathleen Ferrier, English contralto, as a guest artist who received a tremendous ovation. Verna Osborne and Dorothy Warenskjold, sopranos, and the San Francisco State College Chorus added lustre to the three performances under Monteux's sensitive direction.

Marian Anderson, on three programs, sang movingly in Mahler's Kindertotenlieder and Brahms' Rhapsody for alto, male chorus and orchestra, the Stanford University Choir assisting.

Mahler's Das Lied von der Erde, was regrettably given only one performance of compelling beauty. Jennie Tourel and David Lloyd were the capable soloists for the exacting score, and Murray Graitzer, flutist, and Merrill Remington, oboist, contributed important solo portions. A first local hearing of David Diamond's The Enormous Room, orchestral composition based on the book by E. E. Cummings, was interesting and provocative.

J. M. Sanroma, pianist, gave a stirring performance of the Grieg Concerto with the orchestra at the Men's Gymnasium, University of California campus. The Concerto for Orchestra by Bartok and Spanish Rhapsody of Ravel were also programmed.

San Carlo Opera Series

The San Carlo Opera returned after a two-year absence with the old favorites: Aida, Carmen, Butterfly, Boheme and others, and some refreshing new voices. Handsome John Cortay of Los Angeles won his audience from the first ringing high C, and Martha Larrimore's luscious contralto voice and vivacious acting made her a colorful Carmen. Lucia Evangelista, more lyric than coloratura, was delightful in La Traviata and Pagliacci. Other popular leads were Mostyn Thomas, Stefan Ballarini, David Poleri, Mina Cravi and the popular California-Japanese singer, Hizi Koyke. Carlo Moresco conducted the thirteen well-attended performances. The orchestra, rather weak, could easily have been bolstered up in violin-rich San Francisco.

Recital Highlights

Giuseppe di Stefano, Metropolitan Opera tenor, created a furore in his first recital here. His pleasing personality and powerful, wide-ranged voice, gave unusual appeal to a program including groups of Sicilian and Spanish songs and many operatic arias.

Marian Anderson's sold-out concert again displayed her superb artistry and discrimination in a program ranging from Handel, Schubert, Verdi to modern songs and Negro spirituals. Franz Rupp was a magnificent accompanist.

Gallic flavor and perfectionism were apparent in every number on the long program of Francis Poulenc, pianist-composer, and Pierre Bernac, baritone, at the St. Francis Ballroom, on a recent Sunday afternoon. The closing portion brought captivating Poulenc compositions, Banalitiés and Chansons Villageoises, new here.

Chamber, Orchestral Events

Rudolf Firkusny, remembered for virtuoso pianism, displayed admirable restraint and ensemble technique in his Curran Theatre appearance as guest artist with the San Francisco String Quartet in Mozart and Franck numbers. Ellis Kohs' new Quartet was considered his best composition to date, with strongly integrated rhythms and lyricism.

A recent Music Lovers' concert presented the lovely young harpist, Ann Everingham, in the Debussy Sonata and Roussel's Serenade. Margaret Tilly, founder-pianist; Frances Wiener, violin; Merrill Jordan, flute, Lucien Mitchell, viola; and Herman Reinberg, cello, assisted in a program also including a Mozart Divertimento.

The Oakland Symphony, under Orley See, in its concert of March 14, introduced here Horace Johnson's colorful suite, Imagery, this being the 102nd performance since its English premiere in 1924. Mary Barbis, gifted young pianist from Elizabeth Simpson studios, played the Grieg Concerto, and Bach, Nicolai and Dvorak works completed the program.

Bernstein on Podium

Leonard Bernstein made a deep impression with his dramatic conducting of the San Francisco Symphony, March 16, 17 and 18 in programs of Haydn and Schumann works and a first local performance of Bartok's Music for String Instruments, Percussion and Celesta.

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Chicago Symphony 1950-1 Plans

By René Devries and Dosha Dowdy

CHICAGO.—The management of the Chicago Symphony Orchestra has announced its initial plans for 1950-51. The season, to be launched by Rafael Kubelik, the orchestra's newly-appointed Musical Director and Conductor, will also present five guest conductors during January, February and the first week in March. At that time Mr. Kubelik will be guesting in Amsterdam, leading the Concertgebouw there on commitments accepted before being given the post here. Guest conductors announced are Eugene Ormandy (Jan. 4, 5, 9, 11 and 12); Leonard Bernstein (new-Jan. 18, 19, 23, 25 and 26); Eduard van Beinum (new-Feb. 1 and 2); Ernest Ansermet (Feb. 8, 9, 13, 15 and 16); and Bruno Walter (March 29 and 30).

Soloists engaged are Kirsten Flagstad, Blanche Thebom, Boris Christoff, Erna Berger, Suzanne Danco and Richard Tucker, all making their first appearances with the orchestras in its own hall; and Vladimir Horowitz, William Kapell, Rudolph Firkusny, Rudolf Serkin, Myra Hess, Louis Kaufman, Nathan Milstein, Yehudi Menuhin, Isaac Stern and Solomon. With the exception of Horowitz, who will play under Ormandy, all will appear under the baton of Kubelik. Unusual for the Chicago Symphony is the engagement of six vocalists as solists in non-choral presentations.

Reiner Leads Chicagoans

The appearance of Fritz Reiner as guest conductor of the Chicago Symphony Orchestra has been a succession of joys for connoiseurs and laymen alike. Reiner has a manner all his own, on the podium and fascinating baton technic. He has also the power to cajole his players into becoming a body of virtuoso performers. Thus, Beethoven's Leonore Overture No. 3 had a new fire and the Schumann Second Symphony ran its course beautifully. Performances of excerpts from Wagner's Götterdämmerung, Parsifal and Walküre were a fitting close to Reiner's brilliant debut with the local forces in Orchestra Hall.

At the next week's concerts, Zino Francescatti stirred his audience to expressions of warm acclaim with a beautifully toned and facile performance of the Saint-Saens Concerto No. 3.

Following exemplary readings of Bach's Concerto No. 4 for violin, flutes and string orchestra, and Debussy's La Mer, Reiner brought the concert to a heady and exciting close with Stravinsky's Petrouchka suite.

Houston Symphony in Visit

The Houston Symphony Orchestra on March 5 made its first appearance here at Orchestra Hall, filled for the occasion. The young but brilliant ensemble performed with fire and enthusiasm under its eminent Musical Director and Conductor Efrem Kurtz. Only two purely symphonic works were heard—Wagner's Overture to Rienzi and Prokofieff's Sixth symphony, the latter receiving its first local performance. The Overture had a dynamic and dramatic reading. The Prokofieff Symphony won much favor on first hearing, with its melodic strains seasoned with a few cacaphonies. The Houstonians performed the novelty to the obvious delight of the audience.

TAUNO HANNIKAINEN, Associate Conductor of the Chicago Symphony Orchestra, relaxes with his granddaughter Tuula from professional activities as he collaborates in playing her "first recital piece."

A scintillating and poetic performance of the Beethoven Piano Concerto in C Minor won for its interpreter, Rudolf Firkusny, a prolonged ovation shared by Kurtz and his contingent of fine players.

Lympany in Orchestra Hall

The final concert on this season's Musical Arts Piano Series was played in Orchestra Hall by Moura Lympany, replacing on a few hours' notice, Arturo Michelangeli, due to illness. The concert was an interesting one for the artist's refreshing approach to her instrument. The big line and telling climaxes were missing in Bach's Chromatic Fantasy and Fugue and in Schumann's Symphonic Etudes. The shorter forms programmed were more her *métier*—Chopin Etudes, Shostakovich Dances, and pieces by Poulenc, Ravel, Debussy, Dohnanyi and Rachmaninoff. In these there were freedom of performance, brilliance, and great facility achieved with delightful ease. She was warmly applauded and gave a number of encores.

Other Concerts

Other concerts heard in Orchestra Hall within the past fortnight were those of Nathan Milstein, whose beautiful artistry, warmth, and excelling beauty of tone made his recital a top musical event of the season; Jascha Heifetz, sponsored by the Cordon Club—his second of the season played to sold out houses; and Vladimir Horowitz, also playing his second recital, within a month, to his usual excited, capacity audience.

Concerts of importance in other halls were given by the Siegal Chamber Music Players (Clara Siegel, pianist with the Fine Arts Quartet, guest artists) introducing Tcherepnin's Piano Quintet, op. 44, between that of Brahms, in F minor, op. 34, and the Piano Quartet No. 2 of Mozart; Leon Rosenbloom, pianist, in sonatas by Beethoven, Schumann and

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Chopin; Robert Quick and Gui Mombaerts, in violin and piano sonatas by J. S. Bach, Prokofieff and Beethoven; the Ripon College Choir, William John Peterman, director; and the Roosevelt String Quartet, presenting two first performances here—quartets by Lennox Berkeley and Karel Boleslav Jirak, and that of Brahms, op. 95.

Chicago Symphony String Ensemble Heard

Although they have toured universities and colleges for four years, the Chicago Symphony String Ensemble (Rudolph Reiners, conductor), made its Chicago debut on March 4 in Fullerton Hall to a capacity audience. On the program were Mozart, Debussy, Bloch, Gardiner, Gibbs, Copland, and Gershwin. Mr. Reiners gave Gibbs' Peacock Pie its first Chicago performance and Gardiner's Movement for Strings in C minor its first American performance. The group provided an enjoyable evening's listening, with the polished playing of a group of members of the Chicago Symphony Orchestra, and Florence Henline at the piano, under the neat and authoritative conducting of Mr. Reiners. J. DeL.

Anna Fitzu on Radio

Anna Fitzu spoke three times on the radio in two weeks, on her experiences in opera, and on launching operatic careers for young American singers: on FM Station WMMOR, March 5; on Station WAAF, where she was interviewed by Judy Logan, March 13; and last Tuesday on radio Station WGN, when she was interviewed by Lee Bennett.

Among the Artists

Nancy Carr was heard as guest artist with James Melton on the Harvest of Stars program originating from Chicago over NBC on March 20.

Margo Smith was accompanist for Kerstin Thorborg and Alexander Sved when the Metropolitan stars were presented in joint recital lately in Madison, Wis., by the Wisconsin Union Music Committee.

Among Hanna Butler's artist pupils is Lois Butzlof, heard recently in a program of songs before a gathering in the Music Room of the Cordon Club, of which Miss Butzlof is an award member.

Harriet Case Studio Events

Harriet Case annually presents fine singing talent in recital, under the auspices of the Cosmopolitan School of Music, of which she is a prominent and beloved teacher. The latest student to be heard publicly was Elizabeth Strahocky, contralto, in a senior voice recital given in the North Ballroom of the Stevens Hotel. Early Italian, German and French groups; Donizetti's O mio Fernando (La Favorita); and songs in English by Grieg, Duke, Hageman, Eberhardt-Cadman, and H. Hughes' arrangement of an Old Irish song, comprised the program. Robert Lodine was accompanist for the singer.

Leo Heim's Activities

Leo Heim, pianist, one of the busiest teachers at the American Conservatory, finds time to prepare his own recitals, and those of his artist pupils, besides serving as accompanist for well known singers—the latest of these, Mary Frances Godwin and Robert Speaker in a program for the Winnetka Woman's Club, March 7. Mr. Heim was presented by the Music Culture Club of Chicago Evangelistic Institute, Feb. 25, in a solo recital of sonatas by Scarlatti and Schubert, Beethoven's 32 Variations, and pieces by Brahms, Chopin, Debussy and Infante. The following week, a number of Mr. Heim's students were heard in a recital given in Recital Hall of the American Conservatory. Those participating were Virgil Smith, Beth Shapiro, Roland Johnson, Anthony Mostardo, Jerry Christmas, and Robert Kary.

Chicago Musical College News

The Chicago Musical College's Opera Workshop (Rudolph Fellner, musical director and conductor, and Jean Westerman, dramatic director), presented at International House Theatre, March 5, the Chicago premiere of Randall Thompson's Solomon and Balkis, and a revival of Kurt Weil's Down in the Valley, heard in its first performance here last year.

ESTHER PAYNE made her second appearance as soloist with the Chicago Symphony Orchestra in its weekly broadcast of March 1, in Moszkowski's Piano Concerto in E Major.

An interested audience filled the theatre for the occasion. Outstanding among the voices heard were those of Patrick Tolson, as King Solomon, and Margaret Lukaszewski as the feminine lead in Down in the Valley.

The second program of the season by the Chicago Musical College Symphony Orchestra, conducted by Grant Fletcher, was given two performances early in March—at the Navy Pier Auditorium, and in Thorne Hall. Works programmed were Tchaikovsky's Romeo and Juliet, Shostakovich's Symphony No. 1, Borodin's Nocturne for string orchestra, and this composer's Polovetsian Dances, in which the orchestra was assisted by the college chorus directed by James Baar.

Rosalind Grob's Activities

Rosalind Grob, soprano, appeared as guest artist with the Chicago United Singers, of 60 voices, at the Germania on March 15, and will be guest artist at the 56th annual concert of the Schwaebischer Saengerbund, of 90 men's voices, March 25 at Ashland Boulevard Auditorium. Miss Grob has ben re-engaged to conduct the Nurses' Chorus of the Evangelical Hospital and has appeared several times during the season on broadcasts with the chorus, both as conductor and soloist. Spring concerts are scheduled for the chorus on March 19, April 19 and 26. In addition to her regular position as conductor-soloist of the Bethel Methodist Church in Mt. Greenwood, Miss Grob has been guest soloist recently at St. Brendon's Catholic and North Shore Unitarian Churches.

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NEW YORK CONCERTS

(*Continued from page 9*)

of the movement. The second section is a lyric Andantino with a reticent orchestral accompaniment, somewhat reminiscent, in its delicate moods and harmonies of Vaughan Williams' music. The finale opens with a fugato for four voices, building up in the string section, the solo instrument taking over with capricious rhythmic figurations, leading to a more lyric epilogue of great expressive beauty. Composer, soloist and conductor were heartily acclaimed and recalled three times.

The orchestral portion of the program included Haydn's Overture to L'Isola Disabitata and Symphony in D major, No. 104, played straightforwardly without too much refinement, and as the closing number Saint-Saens' Symphony in C minor (with organ). Mr. Munch, assisted splendidly by the orchestra and Edouard Nies-Berger at the organ, gave an impressive and effective reading of the last-named work. H. W. L.

March 18, A.—Berlioz' Overture to Beatrice and Benedick and excerpts from his dramatic symphony Romeo and Juliet opened the bill. Mr. Munch has a special gift in interpreting these colorful and attractive French works. Though he adds his own personal touches to the music, they come to life with great plasticity and vigor, also tenderness.

With Nicole Henriot as soloist, Ravel's Concerto for piano and orchestra received a bravura reading. Miss Henriot played brilliantly and with great imagination. Saint-Saens' Organ Symphony again was the closing number. H. W. L.

Stuart Fastofsky, March 5, 5:30 p.m.—Great facility, some poetry and brilliance marked the gifted young violinist's program, featuring Szymanowski's Concerto No. 2 and Bartok's Sonata No. 1. Both contemporary scores are intermittently dissonant, discursive and folkish; the former sounds more coherent and the latter, more intense and scintillant. Mr. Fastofsky's Bob-Walk is a brief work combining a boogie bass, Gershwin-like tunefulness, and violinistic embroidery. Paganini's Caprice No. 24 in A minor and Sonata No. 7 in A major were played with liveliness and lyricism. Large, singing tone characterized his apt phrasing of the Scriabin-Hemachandra Etude and the Chopin-Milstein C sharp minor Nocturne. The violinist seemed particularly to cherish the gentler phrases of Romanticism. Carl Mosbacher was the skillful accompanist. E. B.

Roland Hayes, March 5, E.—The noted tenor gave his annual recital, receiving a warm welcome from the audience. He was induced to add five encores at the close. While the program was not too wisely selected to meet his vocal equipment in every case, Mr. Hayes' interpretations evinced a fine artistry and a compassionate, deep sincerity. Reginald Boardman was the accompanist. W. A. T.

Alexander Brailowsky, March 6, E.—Brailowsky's series of recitals had a brilliant apex on this program, including Liszt's B minor Sonata, the Schumann Carnaval, and Chopin's F minor Fantasy, E flat major waltz, Three Ecossaises, F sharp major Nocturne, and A flat Polonaise. The Liszt had considerable atmosphere, heroic quality and even nobility in most of its page though some were rather noisily evoked. Schumann's delightful gallery of masquerade figures was outlined with warmth and poetry—a truly superior reading. The Chopin group concluded the recital with typical examples of Mr. Brailowsky's prowess in a field for which he is famous. R. M. K.

Marino Nardelli, N. Y. debut, March 7, E.—Mr. Nardelli's debut was the occasion for a competent technical performance, but too often there was a lack of interpretative feeling. A good sense of style was apparent in the Allegro movement of Mozart's Sonata in D major and Castelnuovo-Tedesco's cleverly written Six Canons (first performance). But the Sonata's Andante was unimaginatively and mechanically played. Brahms' Sonata in F minor was also given a dry and percussive performance that did not have the heroic proportions, profound perception, or lyric intensity essential for a moving presentation of this work. The program also included three Scarlatti Sonatas and works of Chopin. G. B.

Zino Francescatti, March 10, E.—The performance of the Bach Partita No. 2 for violin alone confirmed the French violinist's position as one of the greatest interpreters of the master's works. This reviewer has never heard a more magnificent rendition, in which were fused such firmness of approach and lucid projection.

The program opened with Hindemith's Sonata No. 2, the first movement of which the composer appeared to have etched with a steel point on a slab of

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ice. In the second and third movements, the violinist imparted to the melodic line grace and delicacy, yet never yielded to sentimentality. Milhaud's Suite opened the latter half; here again Mr. Francescatti displayed his versatility, showing delicacy and restraint in the Gigue, nostalgic warmth in the Sailor's Song and untrammeled breadth in the Hornpipe. The Havanaise by Saint-Saens and Zigeunerweisen by Sarasate closed the program. The audience demanded three encores. Artur Balsam's accompaniments were admirable. S. J. S.

Sondra Bianca, N. Y. debut, March 12, 5:30 p.m.—Nineteen-year-old Sondra Bianca has been a pianist since the age of four. The young artist's flair is undoubtedly for exciting, brilliant effects. Her greatest asset at this time seems to be her remarkable technique. Her performance is not invariably outstanding for its expressiveness or its tonal beauty. Very often the tone quality is, in fact, hard. With increased emotional growth and added technical discipline she should achieve greater musical beauty, for Miss Bianca has much talent. The program included Beethoven's "Appassionata" Sonata, Bach's Chromatic Fantasy and Fugue, and works by Chopin, Mozart, Ravel, Liszt, Dello Joio and Martinon. Of these, Ravel's Ondine received the most poetic performance. G. B.

Gilopez Kabayao, N. Y. debut, March 18, 5:30 p.m.—The 19-year-old Filipino violinist showed great promise in his first New York solo recital. Playing three large works and a group of smaller pieces by Sarasate, Paganini, Bloch and Wieniawski, he was well received by an audience which included many students. Artur Balsam was a memorable piano assistant. In the Brahms D minor Sonata, Mr. Kabayao disclosed a sweet, full tone and an approach both intelligent and sensitive, though one might have wished for a more sweeping intensity. In the Vieuxtemps D minor Concerto's first two movements there were moments of poetic beauty. One felt the concerto as a whole, also the ensuing Adagio and Fugue from Bach's C major Sonata, a bit beyond his present technical capacities. When his unusual gifts are enhanced by greater polish and a wider dynamic range, Mr. Kabayao should be an important artist. C. A. B.

Jeanne Rosenblum, March 19, 5:30 p.m.—Miss Rosenblum, winner of one of the Naumburg Awards, upheld that group's reputation in her recital in Carnegie Hall's Twilight Series. Playing with broad conception and tonal depth, the pianist presented Franck's Prelude, Choral and Fugue, the Beethoven Sonata, op. 90 and Rondo Capriccioso, op. 129, a Chopin Ballade, Six Inventions by Ulysses Kay and the premiere of eight short Preludes by Herbert Haufrecht, as well as pieces of Liszt, Liapounow and Rameau. Best suited to the numbers on a big scale, Miss Rosenblum nevertheless did well by the contemporaries, and give particular life to Mr. Haufrecht's series, which depicts various animals in dissonant idiom. D. B.

TOWN HALL

James Friskin, March 5, A.—Mr. Friskin, who in the past has given New Yorkers the entire Well-tempered Clavier of Bach, on this occasion played the first twelve preludes and fugues of Book II. This was a meritorious undertaking, within the frame of the year's commemorations of the master's bicentenary. His playing was musicianly, a somewhat sober treatment, characterized by precision and evident intimate knowledge of the works. At times the readings might—without distorting the composer's intent—have conveyed a trifle more of variety in coloring. Mr. Friskin played the last twelve works of the set at a second recital on the following Saturday afternoon. F. A. K.

Sonia Vargas, N. Y. debut, March 6, E.—Miss Vargas, a young Peruvian pianist who has been studying with Harold Bauer at the Manhattan School of Music the past two years, made a favorable impression before a sizeable audience. She received from the Peruvian Government an eight-year fellowship for study in the U. S. and Latin American countries and last autumn was given a scholarship by International Altrusa, Inc. Miss Vargas revealed a clean-cut technique, singing tone, except for a tendency to brittleness in bravura passages, skilled pedalling and near-masculine power when required. Her program included Mozart's Sonata in C major (K. 330), Mendelssohn's Variations Sérieuses, Ravel's brilliant Sonatine, Alberto Ginastera's modern-flavored Malambo, and a finely played Chopin group. H. I. B.

Janet Schumacher, March 7, E.—In a well designed program listing classic airs, lieder, Franck songs and hauntingly lovely Hebridean folk tunes, the mezzo-soprano disclosed a voice sweet in timbre, clear and warm. She used her vocal resources a bit cautiously in the lower range but sang fluently and lyrically in the higher passages. Even when limited, her work was artistic in scope; she seemed at her best in the group of songs by Ravel, Georges, Satie and Fauré. In the one aria, Meyerbeer's O Prêtres de Baal, her voice although not brilliant, nevertheless, was sure and flexible. Willard Sektberg was the accompanist. M. C.

Doris Pines, N. Y. debut, March 8, E.—If Miss Pines' sense of tempi balance and interpretative skill could match her prodigious technique, she might rank with important exponents of her instrument. She was able to negotiate technical feats at high speed without committing finger slips and showed much dynamic power. Some hard tone quality was evident at times in her playing, especially in bravura passages, but might be corrected. Prokofieff's Sonata No. 7 gave Miss Pines opportunity for a display of technical prowess that evoked enthusiasm. Other listed works were three Scarlatti Sonatas (B minor, E major and A major), Beethoven's 32 Variations on an Original Theme in C minor, Ravel's Tombeau de Couperin, Chopin's Nocturne in F sharp minor and Scherzo in B minor, plus extras. H. I. B.

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NEW YORK CONCERTS

(Continued from preceding page)

Jerome Rappaport, March 9, E.—The pianist offered a Scarlatti Sonata, the Haydn Variations in F minor, the Sonata in G minor, op. 22, of Schumann, Schubert's Sonata in A, op. 120, the Sonata No. 2 (1936) of Hindemith, two Scriabine preludes, first performances of the Prelude and Sun Dance of Johan Franco, and the Scherzo (1915) of Griffes. Mr. Rappaport's approach to the works lacked simplicity; his insistence on the breaking of continuity in order to bring out some line or point up some detail to excess became irritating. But the pianist's playing of the ingratiating Hindemith Sonata and the attractive Franco works was steadier. Griffes' Scherzo in a brilliant performance brought the evening to a close. E. S. B.

Dorothy Stahl, N. Y. debut, March 11, A.—Miss Stahl's artistry and poise surpassed that of many older, more experienced singers, and made her program one of the best debuts of the season. The artist's lyric soprano voice has an inherently beautiful, pure quality, and her vocal production is apparently effortless. Excellent stylistic understanding, guided by fine intelligence, enhanced this natural quality and resulted in admirable maturity of expression. The program was a refreshing one. It consisted of romantic and contemporary song literature, with emphasis on the latter. Of especial interest were a group of delightful songs from the Argentine and Poulenc's Cinq Poèmes. Bloch's L'Abri; Brahms, Wolf and Strauss lieder; and several American songs were also heard. Robert Payson Hill was the excellent accompanist. G. B.

Vinaver Chorus, March 11, E.—With Chemjo Vinaver as conductor, this is one of the best disciplined and balanced choral groups before the public. The singers follow the intentions of the conductor in every detail, and their command of nuance is remarkable. Mr. Vinaver is a sensitive and at the same time dramatic interpreter. Not that he ever aspires to cheap effects, but the contrasting hues which he elicits from his singers are admirable. He divided his program into four parts: Music of the Church, of the Synagogue, of the Hasidim, and the Jewish Folk. In all four categories the chorus and the able soloists, Betty Wilson, Leah Cohn, Elena Bogatto and Charles Helton, impressed with the devotion and sensitivity of their efforts. Interesting novelties were Pizzetti's Requiem, the Libera me from his Messa di Requiem and many of Mr. Vinaver's own compositions and adaptations. H. W. L.

Joseph Eidelson, N .Y. debut, March 12, A.—Formerly cantor of a leading synagogue of Vilna, Poland, the tenor disclosed a fundamentally lyric and vibrant voice, used often for dramatic effects. His many sudden espousals of loudness in high passages brought hardness to top tones, caused a few high C's and D's to lose their pitch, and interrupted the flow of some numbers like the traditional Hebrew chants. These he offered in Polish ghetto style. Nevertheless, in more relaxed moments he showed fluent command of cantorial coloratura in Schorr's Hateh and parts of Schiossberg's R'Zei, a homespun and appealing quality in Nadl's Chasidishe Ba-Ba-Ba, and traces of bel canto in an aria from Puccini's Tosca. When kept mellow, his vocalism had merit. Fritz Kramer provided colorful accompaniments. E. B.

Little Orchestra Society, Thomas Scherman conducting, March 13, E.—Isaac Stern, violinist, was the soloist for this event, and 29-year-old Robert Kurka the composer of the new work. Stern, of course, is no newcomer and he played the Bach Violin Concerto in A minor, No. 1, and Bartok's First Rhapsody with his usual brilliance. Kurka, who has just received Honorable Mention in the Gershwin Memorial Contest for another work, revealed a strong individual talent for orchestral writing in his Symphony for Strings and Brass, op. 7, which was premiered on this occasion. The program also included a magnificent reading of Hindemith's Kammermusik for Chamber Orchestra, op. 24, No. 1, and an angular performance of Tchaikovsky's Second Symphony. R. K.

March 17, E.—Gluck's Orfeo ed Euridice was repeated from last year, again with Kathleen Ferrier as Orpheus, and drew an attendance that had the "Sold Out" sign on the box office long before curtain time. The chief excellence of the evening was Miss Ferrier's eloquent singing and fidelity to the classic style. After the Che faro aria she received an ovation unusual in the restrained atmosphere of Town Hall. Ann Ayars was a clear-voiced and pleasing Euridice, and the part of Amor was taken by Louisa Kinlock. A rich choral background was supplied by the Westminster Choir. Thomas Scherman, conductor of the Little Orchestra, and instigator of this successful evening, led his forces with devotion. M. L. S.

Shirley Trepel, March 14, E.—Musicianship, warm intonation and technical mastery of the cello were shown by this youthful Canadian virtuoso, whose New York debut was made last season. The Richard Strauss F major Sonata was the *pièce de résistance*, its intricate texture well negotiated in the expert teamwork of Miss Trepel and her able piano associate, Carlo Bussotti. A first performance was Earl George's Arioso, slow-paced and adhering to a quasi-modern idiom, especially in the piano part, with cello following a more melodic line, and a few plucked chords introduced at the climax. Also listed were the Beethoven Romance in G major; Mozart's Divertimento in C major, transcribed by Piatigorsky; Schubert's Sonata in A minor; Prokofieff's unaccompanied March and Waltz, also transcribed by Piatigorsky; a Chopin Nocturne and Popper's Tarantelle. Encores were added. H. I. B.

Beverly Somach, March 15, E.—In a program that included the Bach-Nachez E minor Partita, Prokofieff Sonata No. 1, Ysaye Sonata No. 3 and the Beethoven Sonata No. 9 ("Kreutzer"), the young violinist again displayed a virtuosity far beyond her fifteen years. To surmount the obstacles, both in technique and comprehension, of these varied works, the performer must be possessed of a prodigious memory and supreme self-confidence; Miss Somach was successful on both counts. Her performance of the "Kreutzer," especially provided a revelation of lyrical warmth, never effusive

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yet maintaining a continuity of melodic thought. She is maturing rapidly in all aspects of musicianship, disclosing in the process a well-grounded grasp of her instrument. Artur Balsam was the accompanist. S. J. S.

Marc Gottlieb, March 16, E.—Beginning with a spirited delivery of Bach's Concerto in A minor, No. 1, Mr. Gottlieb displayed a pleasant violin tone of rather small volume and good technical command of his instrument, except for some slips in harmonic effects. On the interpretative side, the talented player shows need of broader experience that should come with more mature years. In his opening work the violinist had the able assistance of members of the Baroque String Quartet. A first performance was given Meyer Kupferman's Pierrot, an entertaining if not a wholly original opus. The composer took a bow. The lengthy program included Bartok's demanding Second Rhapsody, ably performed by Mr. Gottlieb and his piano associate, Carlo Bussotti; the Sonata in E flat major, op. 12, No. 3, by Beethoven; Sonata No. 1 (1930) by Martinu; and Debussy's Sonata. Encores were added. H. I. B.

Molly Levinter, N. Y. debut, March 18, A.—Performing a list of conventional numbers before a responsive audience, the young and attractive Canadian pianist created a favorable impression. She brought to each item punctilious attention to detail, sound musicianship, unforced singing tone production, adequate technique, correct pedal action, and in the main good interpretation. Altogether, an accomplished virtuoso of the keyboard. The program included the Sonatas in E minor and C major, Scarlatti; Come, Sweet Death, Bach-Kelberine; Toccata and Fugue in D minor, Bach-Tausig; Nocturne in E flat major, Etude in A flat major, Prelude in A major, Scherzo in B flat minor, Chopin; Sonata in D major, op. 10, No. 3, Beethoven; Clair de Lune, Debussy; The Lark, Glinka-Balakirew; and Hungarian Rhapsody No. 12, by Liszt. Encores were added. H. I. B.

Juan Manen, March 18, 5:30 p.m.—Accompanied by a small ensemble, the noted Spanish violinist offered a program at all times interesting and superior in virtuoso display. Added to a suggestion of insufficient rehearsals with a new orchestral ensemble, Mr. Manen in his bowing revealed limited tonal volume, but no lack in clarity and sweetness. His fingering was technically expert. Programmed were the Beethoven Romance in G; the Concerto in B minor ("La Campanella") by Paganin-Manen; and Concerto No. 3 ("Iberique") by the recitalist. This last work was individual in design, fairly modern in harmonic treatment, with considerable melodiousness. It was climactic and warmly appealing—an effective composition which drew "Bravos" from the audience. Aside from a few inequalities, the supporting orchestra played with excellent precision and tone quality under the baton of Morris Danziger. The final group included Berceuse, Chopin-Manen; Turkey in the Straw, Manen; and the Spanish Dance of Sarasate with piano accompaniments by Leon Pommers. M. C.

Kenny Wolf, March 19, E.—A brilliant recital was given by the youthful composer and pianist, whose musical achievement has evidently kept pace with the promise of his child prodigy years. Still in his teens, he showed a mature, analytical grasp of technical schemes in his numbers and a superior digital skill in encompassing both classic and contemporary music. The program included Mozart's Sonata in B flat major; the 32 Variations on an Original Theme in C minor, by Beethoven; six Bartok pieces; and the Schubert Sonata in A major, in which Mr. Wolf disclosed a warmth of interpretative understanding. The performer's Sonata in E, No. 4, revealed an interesting combination of quasi-mathematical ability and expressive facility in pianistic writing. Wolf's knowledge of his medium, both as composer and performer, was exceptional. M. C.

William Warfield, N. Y. debut, March 19, A.—This was one of those rare occasions when a debut artist showed complete mastery of his art, Warfield, a young colored baritone, who heretofore had been heard professionally only in the part of a butler in Regina, has what it takes to become one of the great singers of our day. Among his assets are a beautifully trained voice of pleasing quality, superb diction in French and German, as well as English, and an intellectual grasp of the lyrics which he projects with taste and understanding. The voice is unusually flexible and he has the breath control to spin a phrase of great length or taper a sustained tone without a trace of strain. Included on his program were early religious songs (Schütz, Perotin, Handel, Monteverdi), German lieder (Schubert, Loewe), Fauré's La Bonne Chanson, spirituals and an American group with three premieres—Raphling's Homesick Blues, Bacon's Brady and Klein's The Ledo Road. Every style in this cross-section was fully and artistically realized. Otto Hertz played excellent accompaniments. As a departure from the regular routine, Warfield accompanied his own encores. R. K.

TIMES HALL

Virginia Shaw, March 5, E.—Some nervousness and much devotion were evident in the soprano's singing of an exceptionally interesting program. Post-romanticism was represented by songs of Delius and Daniel Gregory Mason; provocative modernism, by works of Charles Ives and two selections from Honegger's King David. Of five MS. works, Sam Morganstern's My Apple Tree impressed by an ingenious spinning-out of melodic snatches above a light-hearted caricature of Spanish rhythms; John Duke's Just Spring had a happy-go-lucky accompaniment to fragments of no tune; Robert F. Birch's Repose, Robert Stinson's Shadow-Bound and Clair Leonard's Gull Lesson were smooth, old-fashioned, wordy evocations of sentimentality. Occasionally Miss Shaw let an unsteady tone or stilted accent obscure the line of a poetic song, such as Ives' Evening. But her dark, moderate-sized voice was reliable in the novelties and in Ives' gay Mysteries and Side Show. Nathan Price provided fine accompaniments. E. B.

(*Continued on following page*)

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NEW YORK CONCERTS

(Continued from preceding page)

Oliver Colbentson, N. Y. debut, March 6, E.—The violinist's program included the A major Sonata, op. 162, of Schubert, the unaccompanied Sonata in G minor of Bach, the Sonata No. 3 in G minor of Debussy, and featured the first performance with piano of Walter Piston's Sonatina for violin and harpsichord (piano). The artist's nervousness may be blamed for a hurried and bumpy rendition of the Schubert piece, and for preventing a more finished traversal of the Bach Sonata; but this was offset by intensity in Mr. Colbentson's powerful perusal of the great Bach work, especially of its wonderful fugue movement. After the intermission, a more relaxed artist gave the likable Piston and Debussy works very good readings indeed. Leopold Mittman provided a capable partnership at the piano. E. S. B.

Snjolaug Sigurdson, March 12, A.—Miss Sigurdson showed refined and sensitive musicianship in a piano list which included Franck's Prelude, Chorale and Fugue, a Bach-Rummel number, the second Sonata of Hindemith, Ravel's Jeux d'eaux and works by Brahms. The artist's playing revealed grace and charm, rather than power and magnitude; her best moments were in the shorter and more romantic excerpts. She did not seem at home in the Hindemith work, but her performance of the Ravel piece and the Brahms was exquisite. D. B.

Piero Weiss, N. Y. debut, March 13, E.—In a program including Schubert's Wanderer Fantasy, Mozart's Sonata in B flat (K.570), Bartok's Out of Doors Suite, Haydn Suite in E and numbers by Debussy and Chopin, Mr. Weiss indicated considerable pianistic potentialities, not all fully realized. He distorted rhythms at times and displayed a certain rigidity, perhaps from nervousness. In the latter part of the program, he revealed more fire and individuality and fullness of tone of which future recitals may give a more complete impression. D. B.

The Mannes Trio, March 16, E.—The third concert of this organization consisted of Mozart's Trio in E major, Beethoven's Trio in B flat major, and Ravel's rarely heard Trio in A. The last very difficult work was given a brilliant performance that stressed its structural subtlety, intense lyricism, and extreme contrasts of brightness and somberness. With the playing of the Beethoven composition a most gratifying program, as well as a series, was brought to a close. G. B.

George Osmolovsky, March 17, E.—The violinist proved a pleasing recitalist, with a warm, glowing tone and grace, if not too much depth of interpretation. Mr. Osmolovsky played a program of Handel, Tchaikovsky, Mendelssohn (Concerto), Bach (first unaccompanied Violin Sonata), Wieniawski and Haieff. Altogether, a rewarding evening, as the audience made manifest by cordial applause. The deft accompanist was Yolanda Mendelssohn. D. B.

Dorothy Lang, March 18, E.—A program that offered operatic arias by Verdi and Saint-Saens and excerpts from the song literature of Germany (Brahms, Schubert), France (Hahn, Gounod), Spain (De Falla, Granados) and the English-speaking nations (Mana-Zucca, Quilter, Burleigh) gave Miss Lang opportunity to display a mezzo-contralto voice of natural beauty and considerable musical feeling. There are faults of production that the artist should strive to

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overcome, notably a lack of support in the lower register, but these in the main indicate merely corrections in the mechanics of singing. She has the ability to project music artistically and to convey mood and color. Her able accompanist was William Tarrasch.

D. B.

Lotte Landau, N. Y. debut, March 19, E.—Miss Landau, young sister of Siegfried Landau, composer-conductor, included in her program his suite At the Recital (first hearing), as well as Beethoven's D minor Sonata, op. 31, No. 2; groups of Chopin and Liszt and Mes Joies by both those composers; works by Bach-Siloti, Mozart, Scriabin, Chabrier and Debussy. She proved a gifted pianist, although there was as yet no complete maturity of individuality. The work by Mr. Landau has descriptive titles of its various sections, including The Grand Entrance, The Artist, The Sponsor, The Critic, and proved clever and apt in its contemporary idiom. There was a pleasant air of informality to the program, and the audience responded with enthusiasm. D. J.

Felice Takakjian, March 19, A.—Giving her postponed recital, Miss Takakjian played a piano list including the D minor Toccata and Fugue of Bach; Scarlatti's Sonatas in B flat major and C major; the Brahms Ballade op. 10, No. 1; Beethoven's "Les Adieux" Sonata; Kabalevsky's Sonatina, op. 13, No. 1; Ernst Toch's Ideas, op. 69 (N. Y. premiere); Chopin's E minor Nocturne, Trois Ecossaises, and G minor Ballade. She again proved a dynamic performer, with animated temperament revealed in her interpretations. Those of Scarlatti and the modern works were most satisfactory. In Beethoven's Sonata, her tempi were not always wholly well chosen and there was interruption of the lyrical flow of some pages. The Brahms showed a serious and deeply felt mood. Miss Takakjian is well-schooled and shows promise of evolving into a performer of considerable appeal. The audience was warmly responsive. R. M. K.

CARNEGIE RECITAL HALL

Inez Bertail, March 14, E.—The soprano's program opened with Brahms lieder, followed by works of Cornelius, Clara Schumann, Berlioz and Chabrier; a group of Poulenc songs; another of Alnaes and Grieg; and Old English and Irish airs. A better than average voice and good musical communication were revealed, but not always at the same time, nor consistently. The artist seemed most at home with lieder, doing the Brahms group especially well. The Poulenc works seemed to elude her, and the lovely Berlioz Absence was not in tune in the phrase-sequence of this work which is most critical in this respect. Miss Bertail is to be commended for an original program, both in the choice and in the grouping of her material. Milford Snell was at the piano. E. S. B.

New Friends of Music Report Monath Action Withdrawn

The New Friends of Music, Inc., on March 22 announced that "the misunderstanding between the founders, Ira A. Hirschmann and Hortense Monath, has been composed" and "the action which Miss Monath recently started and charges made by her have been withdrawn." The statement added that "the direction and artistic supervision of the New Friends of Music will continue as it has in the past fourteen years, assuring the subscribers the same standard of concert-giving."

As previously announced, the 15th season, 1950-1, will be devoted to major chamber works and lieder of Schubert, Haydn, Bach and some contemporary composers.

Detroit Orchestra for Europe

DETROIT.—The Scandinavian Symphony Orchestra, having completed its series of four concerts, will leave on chartered planes for a five weeks' tour of 23 cities in Denmark, Norway and Sweden. This will climax twenty years of artistic endeavor by the group in bringing Scandinavian music and culture to this inland city. Eduard Werner is the conductor of the ensemble of 75. Many of the families of the players are accompanying them on this tour, some returning to their homelands and others visiting there for the first time. M. G.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

April 1. New York Philharmonic-Symphony, Walter Hendl conducting, Joseph Battista, pianist, soloist, CH, E; Sylvia and Benno Rabinof, violin and piano sonata recital, TH, A.

April 2. New York Philharmonic-Symphony, Stokowski conducting, CH, A; Juan Manen, violinist, TH, A; Myrtle Gauntlett Phillips, soprano, TH, 5:30 p.m.; Ellinne Walther, mezzo-soprano (benefit), CH, E; Andrew Frierson, baritone, Margery Hyde, soprano, CRH, 5:30 p.m.; TiH, A; Romayne Lutz, soprano, CFCH, 5:30 p.m.; Charlotte Beit, mezzo-soprano, CFCH, E.

April 3. Lubka Kolessa, pianist, CH, E; Barbara Steinbach, pianist, TH, E; League of Composers and Mercury Music Corp., CFCH, E.

April 4. Wanda Landowska, harpsichordist, TH, E; Harvard Glee Club and Radcliffe Choral Society, TiH, E.

April 5. Eleanor Steber, soprano, and Dimitri Mitropoulos, pianist, TH, E.

April 6. New York Philharmonic-Symphony, Stokowski conducting, soloists—Frances Yeend, Camilla Williams, Uta Graf, Martha Lipton, Louise Bernhardt, Eugene Conley, Carlos Alexander, George London, Westminster Choir, Schola Cantorum, Boys Chorus of Public School No. 12, CH, E; Bracha Zefira, contralto, TH, E.

April 7. New York Philharmonic-Symphony, Stokowski conducting, soloists—Frances Yeend, Camilla Williams, Uta Graf, Martha Lipton, Louise Bernhardt, Eugene Conley, Carlos Alexander, George London, Westminster Choir, Schola Cantorum, Boys Chorus of Public School No. 12, CH, E; Pan-American Gala Concert, TH, E.

April 8. Stan Kenton's "Innovations in Modern Music for 1950," CH, E; Iren Marik, pianist, TH, A.

April 9. New York Philharmonic-Symphony, Stokowski conducting, soloists—Frances Yeend, Camilla Williams, Uta Graf, Martha Lipton, Louise Bernhardt, Eugene Conley, Carlos Alexander, George London, Westminster Choir, Schola Cantorum, Boys Chorus of Public School No. 12, CH, A; Stan Kenton's "Innovations in Modern Music for 1950," CH, E; Nachum Nardi, composer-pianist, TH, E; Ruby Matthew, soprano, CRH, A.

April 10. Ralph Kirkpatrick, harpsichordist, TH, E.

April 11. Kirsten Flagstad, soprano, CH, E; University of Notre Dame Glee Club, TH, E; Olafs Iixins, violinist, TiH, E.

April 12. Alfonso Montecino, pianist, CH, E; Phyllis Curtin, soprano, TH, E.

April 13. New York Philharmonic-Symphony, Dimitri Mitropoulos conductor, Leonard Rose, cellist, soloist, CH, E; Jean Graham, pianist, TH, E.

April 14. New York Philharmonic-Symphony, Dimitri Mitropoulos conductor, Leonard Rose, cellist, soloist, CH, A; NBC Symphony, Arturo Toscanini, conductor, CH, E; New York Little Symphony, TiH, E; Anna Woskresenskaja, soprano, CRH, E.

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LOS ANGELES.—Concerts directed by Izler Solomon and Leonard Bernstein; superb chamber music programs by the Griller, Hungarian, Fine Arts, Pascal, Hollywood and Coriolan String Quartets; and a mass of recitals by established artists and newcomers have made the past month one of the most stimulating and heavily-scheduled periods in local musical history.

Solomon's conducting of Alban Berg's Chamber Concerto for Piano (Ingolf Dahl), Violin (Robert Gross) and 13 Wind Instruments was a highlight of an Evenings on the Roof program which also included his direction of the contrasting Mozart E flat Major Serenade for eight Winds. It was, for all its painstaking care in gaining the utmost tonal balance and clarity, a performance of inspiring magnitude despite its intimate character. So skillfully was it played, so well integrated were the instrumental voices, that the strict tonality of the Mozart, which followed, seemed almost harsh by comparison. The Roof deserves thanks for allowing Los Angeles to judge Solomon's merits under such favorable circumstances, in contrast to the poor programing and acoustical conditions with which he has been met at Hollywood Bowl during the past two summers.

Bernstein Conducts

Leonard Bernstein's guest direction of the Philharmonic Orchestra proved a virtuosic tour de force which had a capacity audience as overt in its adulation as a crowd of bobby-soxers discovering a new crooner sensation. Indeed, the conductor's untempered, youthful exuberance was disconcertingly brash until one closed one's eyes, listened to the music, and realized that for all the antics going on upon the platform, there was music of an uncompromisingly high order being produced with amazing mastery. The whole evening—whether in the tremendous performance of Hindemith's Konzertmusik for Strings and Brass (Op. 50), Bernstein's playing and conducting of Ravel's G major Piano Concerto, or the reading of Brahms' Fourth Symphony—had a touch of necromancy about it. The Ravel is a tough job for pianist or conductor alone. But Bernstein, with a minimum of theatrics, zipped through the score with seemingly fantastic ease. And the orchestra was with him in every nuance, every moment of jocosity, of lyric pause, or of smashing vigor.

After the Hindemith and the Ravel, the insecurity of the Brahms was not too disappointing; at 32 one cannot be aware of every depth. At times it was good, but it was not consistent, and it hit its climax in the last movement far too early for the conductor to keep it steady on its feet to the end.

Chamber Music

The Griller Quartet, playing at U.C.L.A., again demonstrated its stylistic homogeneity and tasteful musicianship in a program which included superb readings of Bartok's Second Quartet and the Beethoven A Minor Quartet (Op. 132). The Hungarian Quartet, performing the first of two Music Guild concerts, gave spirited, yet deeply felt offerings of Schubert's G major (Op. 161) and Dvorak's E flat Major (Op. 51) Quartets. The Fine Arts Quartet, making its local bow on the Coleman series in Pasadena, stressing the contemporary with Leo Weiner's and Benjamin Britten's Second Quartets; the group has beautiful tonal blend, and the same unity of style which is the Griller's hallmark.

Among local groups the Hollywood Quartet ended a three-program season with a concert featuring a sextet version of Hindemith's The Four Temperaments —for quartet, piano and double bass (Anton Torello stealing the show on the last instrument). The Coriolan Quartet, vastly improved over last season, introduced Bartok's stirring Sixth Quartet to Los Angeles, but gave their hearers a letdown with another local premiere —the meanderingly dull Bruckner Quintet, in which Zoltan Kurthy joined the group.

The Los Angeles County Museum chamber music series is being continued without interruption through May 28. These free Sunday afternoon programs, co-sponsored by the County Board of Supervisors and Local 47 of the American Federation of Musicians, have enabled the area's outstanding groups to repeat the programs they present on commercial or other series, thus making their preparation worthwhile in the sense that it was not done on a one-shot basis, so to speak. Now in its third year, these concerts are almost always attended by capacity audiences.

In the van of visiting artists have been Jussi Bjoerling, Marian Anderson, Giuseppe di Stefano (a rarely beautiful voice, still not prepared stylistically to satisfy the most discriminating recital listener), Rudolf Firkusny, the fine De Paur Chorus, Kathleen Ferrier (a great recitalist) and Carlos Chavez, who appeared as pianist-lecturer on U.C.L.A.'s contemporary composers series.

A week-long, capacity-business visit by the Ballet Theatre; a sold-out recital by Martha Graham and her troupe, and sparkling comedy by Mata and Hari have also highlighted activities in the dance.

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PASSED AWAY

FREDERICK W. RIESBERG, 87, organist, critic and teacher, for some 45 years a member of the staff of the Musical Courier, died at his home in Norwich, N. Y., on March 14. Born in Norwich, he studied at the Royal Conservatory in Leipzig and the Scharwenka Conservatory in Berlin, and with Liszt at Weimar from 1882 to 1884. He was one of the last living pupils of that master. Mr. Riesberg served as organist at the Lafayette Presbyterian Church in Buffalo, where he also was accompanist for the Buffalo Symphony; and later in New York at Rutgers Presbyterian Church, and Central and Calvary Baptist Churches. Other affiliations were as an Associate of the American Guild of Organists, professor of organ and piano at the New York School of Music and Arts, secretary and treasurer of the New York State Music Teachers Association and of the New York Manuscript Society. He was with the Musical Courier from 1896 until his retirement from active musical life in 1940. He continued as teacher and played the organ in several churches after his retirement in Norwich. Mr. Riesberg married twice, first Bessie Matteson, and in 1904 Harriet Barkley, an opera singer, who survives, as do four children and eight grandchildren.

MRS. MARY JUDSON, 95, mother of Arthur Judson, prominent concert executive and manager of the New York Philharmonic-Symphony Orchestra, passed away on March 22 at her home in Purchase, N. Y. A second son, Walter, lives in Santiago, Chile. Interment took place in Dayton, Ohio.

CLAUDE WARFORD, 73, composer and teacher of voice, died at his summer home in Keyport, N. J., on March 11. He was born in Newton, N. J., a descendant of Cotton and Increase Mather, early New England divines. He studied at the Stuttgart Royal Conservatory for four years, also in Berlin and Paris. Mr. Warford opened a music studio in Newark, N. J., and later in his New York home, where he taught many singers during a period of forty years. He conducted a summer school annually in Paris between 1926 and 1931, also frequented by many younger artists from the U. S. As composer, he had published more than 40 compositions including Dream Song, Earth Is Enough, and Three Ghosts. He was a member of ASCAP and Bohemians. Two brothers survive.

J. LEON RUDDICK, 55, conductor and educator, died on Feb. 2 in Cleveland. He had been supervisor of instrumental music in the public schools of that city for 21 years. Born in Ellinwood, Kan., he studied at the Lindsborg, Kan., Conservatory and the University of California. Mr. Ruddick was a member of the national board of directors of the Music Teachers National Association; he was president of the Musicians Club of Cleveland, conductor of the Sesquicentennial Concert Band of that city, and had written and edited works on school music. His widow, a son, Leon, Jr., and a sister survive.

WILL H. BRYANT, 70, founder in 1926 and conductor for 23 years of the Terre Haute Symphony, died on Jan. 4 at Greensboro, N. C. He was professor emeritus of music at Indiana State Teachers College, and had recently been a member of the faculty at Guilford, N. C., College. Surviving are his widow, son and a brother.

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MUSICAL JOTTINGS

Victor Herbert has been nominated for the Hall of Fame at N. Y. U.; the election results will be published Nov. 1. . . . A memorial concert to **Olga Samaroff** will be given at Town Hall May 15 by **Rosalyn Tureck, Eugene List, Joseph Battista** and **Carroll Glenn**; proceeds will go to the Samaroff Foundation to aid deserving piano students. . . . **Erich Kleiber** will be a guest conductor at Covent Garden from next November to February. . . . **Edward Johnson** had as his guest for a performance at the "Met" 16-year-old **Margaret Tambouri**, whose painting, A Scene at the Opera, had been shown in the Junior Red Cross Exhibition in Brooklyn, with an attached note expressing a wish to see the real thing. . . . **Ernst Krenek's** opera, Charles V, written in twelve-tone idiom, was recently produced at the Essen Opera—first hearing since its premiere at the Prague German Opera in 1938, after which the composer's works were "verboten". . . .

A **Bach** Festival will take place at Ansbach, Bavaria, from July 27 to Aug. 3. . . . Brandeis University also honored the great Cantor with a series at Waltham, Mass., March 20, 23 and 26. . . . **Moura Lympany** "subbed" in a recent Chicago concert for **Arturo Michelangeli**, indisposed, and **Isaac Stern** did the same for **Heifetz**—both as the result of anguished wires to S. Hurok in New York. . . . **Claudio Arrau** is to play the 32 Beethoven Piano Sonatas in seven May recitals at the University of Puerto Rico. . . . The firm of **Rodgers** and **Hammerstein** is planning for next season a musical based on Anna and the King of Siam. . . .

Oscar Straus celebrated his 80th birthday recently in Paris, by working on a musical play based on **Schnitzler's** Reigen; his new operetta, Her First Waltz, was to open March 24 in Munich. . . . Office of managing director of the New York City Center was abolished recently by action of the board of directors; it had been held by the late **Paul Moss**. . . . **Claudia Pinza,** "Met" soprano, became an American citizen on March 13. . . . **Shostakovich** was one of three creative artists winning a Stalin prize, said to be valued at $25,000, for his reclamation cantata, Song of the Forests. . . .

A UP dispatch from Caracas, Venezuela, says **Jacinto Silva,** local business man, received an opera company as payment from impresarios **Giuseppe Nuci** and **Adriano Vasano** when the latter found they could not repay a loan of $17,000. . . . **Mrs. Robert Cameron Rogers,** widow of the poet who wrote The Rosary, immortalized in Nevin's song, passed away recently in Santa Barbara, Cal. . . . **King Frederick IX** of Denmark, who is a skilled conductor, on March 3 assisted **Nicolai Malko,** batonist from the U. S., at a dress rehearsal of the ballet Petrouchka at the Copenhagen Royal Theatre. . . . When **J. M. Sanroma** played a piano recital recently in a theatre in Matanzas, Cuba, a nine-year-old child fell out of the second balcony, but landed safely on top of a mature auditor, who was not harmed, either. . . . **Jussi Bjoerling,** though only 38, is celebrating his 30th year before the American public; he came here at 8 and sang with his father and two brothers as the Bjoerling Quartet. . . .

A series of gala events in Brussels from April 29 to May 1 will mark the tenth anniversary of Les Jeunesses Musicales concerts for young people founded by **Marcel Cuvelier,** director of the Brussels Philharmonic, which have spread to France, Holland, Luxembourg, Switzerland, Portugal, Italy and Canada, including some 500,000 listeners; series include a **Beethoven** concert conducted by **Koussevitzky** with the Orchestre National. . . .

Peter Mennin has delivered to his publisher, **Carl Fischer, Inc.,** the Fifth Symphony he composed on commission for the Dallas Symphony. . . . **Pablo Casals** has signed a new contract to record exclusively for Columbia Records. . . .

The Sadler's Wells Ballet gave a command performance for the State visit to Britain of **President** and **Mme. Vincent Auriol** of France, attended also by the British monarchs. . . . Recent demise was that of **William J. McKenna,** of Jersey City, at 69—he composed Has Anybody Here Seen Kelly? and other popular ditties. . . . **Ezio Pinza's** absences from the cast of South Pacific are reported to have cost him approximately $26,000 in salary thus far; the star loses one-eighth of a week's pay for each missed show, and had been out of the musical 56 times up to the week of the 12th, due to recurrent attacks of laryngitis. . . . **Dr. Howard Hanson** delivered the dedicatory address for the new Fine Arts Building of the University of Kentucky in Lexington, and was heard in the March 11 intermission of the "Met" opera broadcast, in the former talk making a plea for cultural independence of this country, and in the latter stressing gains in the last 25 years of American music education. . . . Will of the late **John McCormack,** recently submitted for probate in New York, revealed that the tenor left an estate of $40,000 here, and his widow was named residuary legatee; the artist bequeathed his library of Bach and Handel scores to Trinity College, Dublin. . . .

A musical based on **Eugene O'Neill's** Desire under the Elms is planned for next season by the producing firm of **Jo Mielziner** and **Harry Fleischman,** with a score by **Morton Gould.** . . .

Mrs. Royden J. Keith, President of the NFMC, has announced the perfecting of four "Musical Packages," each purchasable for $10, including shipping charges, and containing various repair parts and accessories for orchestras in other countries. The organization also has developed two other packages with simple instruments for schools and youth groups, with instruction book. . . . **Mr.** and **Mrs. Rudolf Serkin** announce the birth of a daughter, Judith Agnes, Feb. 16—their fifth offspring, and a new granddaughter for **Adolph Busch,** the violinist. . . .

Dorothy Maynor sailed March 23 on the Queen Mary for her first concert tour of Europe, opened with a Rome recital on March 31; the soprano visits Italy, France, Norway, Sweden, Denmark and Holland, and besides many recitals will sing in Rome under **Leonard Bernstein's** baton and over Radio Hilversum with **Erich Leinsdorf** conducting.

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NEW PUBLICATIONS IN REVIEW

New Books: Music—An Art and a Business, by Paul S. Carpenter (University of Oklahoma Press, $3.75). The author, who died last year, was Dean of the College of Fine Arts of Oklahoma University. It seems that Dr. Carpenter was disturbed about the commercialism of music, and examined, chapter by chapter, radio, records, movies, ASCAP, Petrillo, education and subsidy. He found little to comfort him. His particular battleground was the lack of interest in contemporary American music, and much of the present book is devoted to an attack upon those whom Carpenter felt were retarding national musical progress. Sometimes there is a feeling that his conclusions and recommendations are a little naive, but his indignation and fighting spirit add something to a subject that never has been fully treated.

A Companion to Mozart's Piano Concertos, by Arthur Hutchings (Oxford University Press, $4). This is the second edition of Mr. Hutchings' book, which was first published two years ago. It is a fairly detailed examination, with musical examples and elaborate diagrams, of each of Mozart's piano concertos, enlivened by some vigorous writing. At times the diagrams perhaps mean more to the author than they will to the reader. Much information, though, is present concerning the genesis, technique and style of the concertos, and the book remains a valuable text on its subject.

Cesar Franck, by Norman Demuth (Philosophical Library, N. Y., $4.75). The publishers claim that this is the first book on Franck in English. It contains a biographical section (about 43 pages out of 228) followed by a thorough study of the music. Mr. Demuth has rather idealized his subject. Occasionally, during the course of the musical discussions, he is careful to point out specific characteristics that are a blot on Franck's escutcheon, but these are momentary; and for the most part the author has a far higher opinion of the music than most people today have. That, however, is neither here nor there. It is Mr. Demuth's prerogative to give his honest opinion, and if he believes that "What Berlioz did for the orchestra and Wagner for the theatre, so Franck did for symphonic music," one can only go along with him in his attempts to prove it. In any event, the book presents a good picture of Franck and his contemporaries (including Saint-Saëns, often cast as the villain of the piece), pupils and followers. Demuth also presents analyses of the organ and choral works, not too often heard today, which should be of general interest. In the chapter on Franck's contemporaries, why so little attention to Fauré, who certainly was a more important musician than Massenet, Massé, Gounod and others who come in for discussion?

For Voice: The Daisies, by Michael Mullinar and The Loyal Lover, by John Raynor (Oxford University Press, $1 each). Both of these are simple, quiet songs. Mullinar's, in G major, to a text by James Stephens, is for medium voice. The vocal line is set over an arpeggiated piano accompaniment. Raynor's The Loyal Lover uses traditional words. In the key of E flat, it too is for medium voice. Raynor uses a flowing accompaniment that suggests an olden period, and his vocal line is very appealing.

For Piano Solo: Toccata, by Pedro Sanjuan (Mercury Music Corp., $1). What Sanjuan does, in this expert piece of piano writing, is to take a pair of elements and juggle them around. The Toccata starts out with a fugue-like subject, which is never treated contrapuntally, and is opposed to a rapid downward cascade of thirty-second notes. It's a grateful piece to play—very effective not too difficult and rhythmically exciting. A slight South-American aroma pervades the piece.

Piano Sonata, by Hunter Johnson (Music Press, Inc., $2.50). This turbulent, complicated sonata is very much the product of the modern school. It revels in dissonances, the meter has a habit of changing every few bars, and much of the treatment is percussive. The composer wrote it during a stay in Rome, in the early 1930's—he had been awarded a Prix de Rome—and admits to having been influenced by Roy Harris. He entirely revised the sonata in 1947-48. There are three movements—Allegro molto e dinamico, Andante cantabile, and Allegro giusto.

Silhouettes Iberiennes, by Nicolas Slonimsky (Axelrod Music, Providence, 90c.). Each of these three pieces—Aromas de leyenda, Jota and Festive Dance—were composed in 1928. The style is orthodox Albeniz-Debussy Spanish, with more of the former than the latter. The piano writing is thorough idiomatic and somewhat difficult; the melodic content is properly nostalgic and appealing. On the whole these attractive genre pieces are as good as anything in their particular sphere.

Sonata, by Gail Kubik (Southern Music Publishing Co., Inc., $2.50). Composed in 1947, this Sonata is dedicated to Frank Glazer, who also is the editor of this edition. There are four movements—Moderately fast, gracefully; Gaily; Slowly, expressively; and Fairly fast: hard, bright, mechanical. The writing here is ultra-modern, with polytonal devices and a hard, linear quality. It is not too easy to play, and demands not only good fingers but also thorough familiarity with the modern idiom.

Four Preludes, by Mervyn Roberts (Novello and Co., Ltd.). The first of these Preludes is marked Andante con moto. It is built on a richly harmonized chordal texture, with some unexpected dissonantal clashes. The second, Allegretto piacevole, is a study in three-against-two figuration, and a very good exercise in practising that particular difficulty. No. 3, Lento espressivo, again has a pre-

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dominantly chordal texture. The last one, Allegro, is a light, rapidly moving piece, rather difficult, and very sparkling in sound.

Down Publisher's Row

Premieres: The Roy Harris Concerto for Violin and Orchestra was premiered by the Cleveland Orchestra under George Szell on March 23 and 25. Josef Gingold was the soloist. . . . Gunnar Johansen, pianist-composer and professor of music at the University of Wisconsin, had his Pastorale in Four Movements premiered by the University's orchestra under the direction of Richard C. Church on March 19. The work is scored for piano, three recorders and orchestra. . . . On March 15 the Fort Wayne Philharmonic played the first performance anywhere of two excerpts from Morris Hutchins Ruger's opera, The Scarlet Letter. . . . Jan Peerce recently introduced Mana-Zucca's new song, Ahm Yisroel Chai, at the Miami Beach Center. . . . The tenth Festival of Jewish Arts, presented under the auspices of the American Jewish Congress at Carnegie Hall on March 4, offered first performances of Frederick Jacobi's Organ Prelude and A. W. Binder's Requiem-Yizkor, for Chorus, Vocal Soli, and Organ. . . . Seven premieres were heard in the third publisher-artist program at the Carl Fischer Concert Hall on March 3. Boosey and Hawkes was the publisher represented, and the evening featured first performances of Leo Smit's Rural Elegy for piano, and Bohuslav Martinu's Five Czech Madrigals for unaccompanied mixed voices. There also were U. S. premieres of Frank Bridge's Divertimenti for woodwind quartet, and Bartok's Five Songs Op. 16 for soprano voice, and New York premieres of Walter Piston's Duo for Viola and Cello, Aaron Copland's Four Piano Blues and a first public hearing of Alexei Haieff's Five Pieces for piano.

Two premieres were given by the Columbia University Chorus and Chamber Orchestra conducted by Jacob Avshalomoff on March 18. The first was the world premiere of Avshalomoff's cantata, How Long, O Lord, scored for mixed chorus, contralto and orchestra. The other, Bruckner's Mass in D, has no record of ever having been performed in this country. The soloists were Helen Dautrich, soprano; Patti Luer, contralto; Wallace Wagner, tenor and Everett Anderson, bass.

Winners: Two former servicemen were winners of the Fifth Annual George Gershwin Memorial Contest Award. Bryan Dority, of Chicago, received the $1,000 prize for his symphonic work, Allegro and Pastoral. Robert Kurka, of New York, took the honorable mention prize of $100 for his Music for Orchestra. In addition to the $1,000 prize Mr. Dority receives a free trip to New York with all expenses paid by the B'nai B'rith. . . . A young Negro composer, Eugene Broadnax, was the winner of the American Theater Wing's competition with his song, I Have Taken the Woman of Beauty. The song will receive the concert premiere on May 21 at Times Hall when it will be sung by William Shriner. . . . The United Temple Chorus divided the 1950 Ernest Bloch Award competition among three pieces that received honorable mention: Merrill Ellis' Judge Me O God; Alfred Grant Goodman's Psalm XII, and Markwood Holmes' By the Greatness of His Might. . . . Lukas Foss and Gail Kubik were awarded musical fellowships by the American Academy in Rome.

Italian Prizes: A new prize for Italian composers is the Premia Roma per la Musica, which will award a million lire in 1950 for a cantata on a sacred or secular text in Latin, written for one of the following combinations: chorus and symphony orchestra; soloists, chorus and orchestra; soloists and orchestra; unaccompanied chorus with or without soloists. The contest is open to all Italian musicians who, before June 31, 1950, send their scores to the Secretary of the Fondazione dei Premia Roma, Via S. Marco 1, Rome. . . . The Accademia Nazionale di Santa Cecilia in Rome, under the Italian Government's patronage, has announced the International Prize Ferruccio Busoni. The prize of 2 million lire will be awarded to a living composer or other musician selected by a group of critcs as the most significant in contemporary musical life. The first award will be made on July 27, 1950, the 26th anniversary of the composer's death.

Medley: Jacques de Menasce, composer-pianist, has just completed a two-piano Etude on a Caprice of Paganini for the duo-pianists, Gold and Fizdale. . . . Leon de Costa has completed the libretto and musical score of a three-act opera version of Melville's Moby Dick. . . . A Meet the Authors Forum on Woodwind Methods was held at the Carl Fischer Concert Hall on March 25. Participating in the forum were Irving Cheyette, Sigurd Rascher, Paul Van Bodengraven, Mildred Hunt Wummer and John Wummer. . . . Music in the Middle Ages and Renaissance, the first series in the Music Literature Outlines by Harold Gleason of the Eastman School of Music, has been published by Levis Music Stores in Rochester.

R. K.

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YOUNG LEADERS

In every group of piano students one finds a leader—sometimes two. In the latter case, their influence can prove disrupting if the two leaders agree and join forces in taking some stand opposed to the teacher's.

The following letter from Arizona shows the influence of a ten-year-old:

"I'm finding a general resistance to scale practice among a small group of children. I suspect it is due to the influence of one young lady of ten years who has a decidedly strong personality and is definitely the leader of the group. If you have any ideas that will lead this student to practice her scales, it will solve the problem of the whole group.

H. C., Ariz."

We all enjoy having pupils with leadership qualities; but, as this teacher has found, it can at times be helpful and at others disrupting. There are two possible approaches to this pupil—either get her cooperation or ignore her influence.

The "Waiting" Treatment

The writer had a similar experience in memory work with a leader of nine years. A series of Memorization Parties were given—the name intrigued the students. All were asked to take part but this leader, who was asked merely to attend. Each member was given so many measures to memorize, in a stated number of minutes, at the piano. This proved exciting and brought excellent results. No rewards were given, but there was always a pupil who was considered the winner at each session.

The nine-year-old leader pleaded to take part in the third party, but her participation was delayed until the fifth and last gathering. It is always difficult for one to observe silently children receiving their deserved punishment, and, for the writer the occasions were not altogether happy ones, but results were worth the experience!

Discontinuing Lessons

A teacher from Texas writes that two young leaders in her group decided to discontinue lessons and within three weeks eleven other pupils had made the same decision.

An important recital was quickly planned and the two leaders were asked to take responsibility for the following social hour, as well as to perform. Within a week the thirteen youngsters were again eager piano students.

The Texas teacher, in concluding her letter, asks: "What about the parents in a situation such as this?" The question is a timely one, but the answer would be more difficult, and in any event, would vary with each case.

Musicianship

How soon after a child has started piano lessons should he take musicianship work? Should there be one or two lessons per week of these classes?

N. L., N. Y.

Musicianship training and the piano lesson cannot be separated. One simply cannot give a good piano lesson without also giving musicianship work. However, you probably have in mind special classes for this work. They should be given twice weekly, but getting children to take a lesson twice a week is almost impossible, so an hour's class weekly will bring good results. Pupils should be carefully graded, and on the same piano study level, to get best results.

Practice Habits

How can proper practice habits be easily formed by older beginning students? I have three young men in their early thirties who spend a daily hour at the piano, but show no improvement in their application. J. V., N. Y.

Do not spend too much time talking about these correct practice procedures, but have each lesson a model practice period and suggest they follow each day the pattern of the lesson period. Two half-hour practice periods will prove better than an hour-long one until their concentration is better established.

NOTES ON NEW MUSIC
By Henry Harris

For Piano

Beginners Piano Series I. Some of the best teaching material for grade 1-3 by modern composers is presented here. 19 pieces in all, each published separately, by Gliere, Kabalevsky, Khachaturian, Liadov, Milhaud, Prokofieff, Shostakovich, Tansman, and Waxman. Are clearly edited and fingered. 35 cents pieces for grade 3, in romantic style, each in a refreshing mood in turn lyric and witty. Galop, by Aram Khatchaturian, 60 cents. An adaptation from the incidental music to Lermontov's play "Masquerade," this is a vivacious and arresting showpiece for a grade 5 pupil. Minor 2nds struck sharply punctuate the piece, relieved by a fast 16th-note pattern. The Cuckoo, by Howard Swanson, 75 cents. The left hand plays continuously the interval of a descending 3rd, while the right has rather fast scherzo-like figures, making an interesting dialogue. Grade 5. Leeds Music Corp., N. Y.

Bunny Frolic and Keep in Step!, by Sister M. Elaine, C.D.P., each, 30c. The first piece is easy, interesting and mildly modern. The second is more adventurous in rhythm and harmony and slightly more difficult. Both are of a type interesting to young students who have a certain facility and who regard the new piece as evidence of a step forward. Carl Fischer, Inc.

On a Merry-Go-Round, by Bobbs Travis, 35c. An attractive little piece for the second grade. It is an original number, but there are reminiscences of circus and carnival tunes which children will like. The Boston Music Co.

Two Pianos

Promenade, by Clifford Shaw, 85 cents. A gaily spirited diversion in ¾ time, not too hard for grade 4. A lively good humor throughout its 6 pages. Hoe Cake, Ticklin' Toes, 75 cents each, and Rabbit Foot, 70 cents, by Florence B. Price. These comprise a suite called "Three Little Negro Dances," and are brief but energetic portraits of dancers with very active feet. For fairly advanced players who can provide the necessary sparkle. Theodore Presser Co., Bryn Mawr, Pa.

Friendship Waltz, by Paul Stoye, 85 cents. Subtitled "Souvenir of the Gay Nineties," well accentuated and tuneful waltz themes pervade this very pianistic piece. Both players contribute equally to the effect. Grade 5. Oliver Ditson Co., Bryn Mawr, Pa.

Danza Lucumi, by Ernesto Lecuona, $1. Apparently this favorite scores successfully in any combination. Here aptly arranged by Cabiati and Carta. Edward B. Marks Music Corp., N. Y.

For Violin

Fiddle-Doodle-Ad, by Ross Lee Finney, $1. These are 8 American folk-tunes, hard enough for an accomplished pupil, with varied moods and settings. The titles include Rosin The Bow, Rippytoe Ray, and Candy Girl, certainly not hackneyed material. G. Schirmer, Inc., N. Y.

Beside the Deep Pool, and Ballerina, by Samuel Gardner, 40c each, Dancing Fireflies, by A. Louis Scarmolin, 40c, and A Lovely Day, by Muriel Lewis, 50c. Though for 1st position, these little pieces show imaginative writing, interesting even for beginners.

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Guild in Convention

The National Guild of Piano Teachers had three sessions at the MTNA Convention at the Statler Hotel in Cleveland. In spite of blizzards and train shortages, there was a large and eager audience. Five minute addresses were made by Goldie Taylor of Cincinnati, May Etts of Brooklyn, Helena Zurstadt of Baltimore, Harriet Harris of Shaker Heights, and Grace Barber of Detroit, all brief, dynamic and original. Miss Zurstadt included an apt twenty-word definition: "Musicianship is the ability and knowledge to reproduce everything on the printed page, and much that must be read between the lines." Elizabeth Gest, composer of much teaching material and adjudicator of over sixty auditions, made a plea for sight-reading as a necessary part of the piano pupil's equipment. She advocated that, in addition to the year round effort, one week be devoted exclusively to sight-reading. The Cleveland Chairman for the Guild, Franklin Carnahan, presented two artist and collegiate prize-winners from the Recording Competition, Richard Hull and Roger LeGassie, who played with technical finish and dynamic control.

Lewis Lane, combining erudition with entertaining wit, addressed his listeners on The Necessity for Background.

Eighty attended the spring luncheon in the Statler Ballroom, which was followed immediately by playoffs of the four Artist Prizewinners for the judges. Each of the four had received $250, and this was to decide who was to receive the additional $350. It was won by Robert Hoffman, formerly of California, now of Chicago and pupil of Leo Podolsky. Allen Rogers of New York, Mary Nan Hudgins of Texas, Kenneth Newbern of Florida all received $100 each. Robert Floyd, pupil of Silvio Scionti (last year's winner) also played as the final event of the day. Bessie Ryan, Guild Chairman of Chicago, presided over the afternoon session with her usual zest and efficiency. The piano provided by the MTNA was far from adequate, and one wished that the finest equipment were available to such outstanding performers. During intermission there was informal discussion on the possibility of the piano groups holding their own convention. Other news of the convention by Rose Widder appears in the March 15 issue of Musical Courier.

Final Winners

In the youngest group, Intermediate A and B in the Recording Competition, Dr. Allison is awarding small cash prizes to the following: Patricia O'Brien (pupil of Dorothy Pierce, California), Ellen Graham (Frederic Libke, Oklahoma), Norma Faye Jones (Bessie Susong, Texas), Mary Miller and Robin Weil (Anna Dunn, Texas), Louise Wells (E. T. Stallings, N. C.), Barbara Yackel (Bertha Gimbel, N. J.).

In Carnegie Hall Debut

On March 12 Sondra Bianca gave a successful recital in Carnegie Hall. A pupil of Angela Weschler, she has held some important scholarships and appeared as soloist with many symphony orchestras, including the New York Philharmonic, Philadelphia Orchestra, NBC and Montreal Philharmonic.

New Piano Group Formed

SELMA MEDNIKOV

"The Carl Friedberg Alumni Association" is taking form for the purpose of starting a scholarship Foundation for study with Dr. Friedberg. Selma Mednikov, Guild Artist prize winner, was elected president, with balloting from all over the country. William Masselos, National Federation Prize Winner, is vice president, and Jane Carlson, Naumburg winner, is secretary-treasurer. Their first activity is a series of concerts for the benefit of the Foundation, one of which will be given by Miss Mednikov on May 5. Dr. Friedberg is an honorary member of the Guild. The new association includes members from all over the U.S. and three foreign countries.

Guild Notebook

Ernesto Berúmen has left for Cuba where he will play a program of Spanish music, give a series of lectures in Spanish for classes of teachers, and finally judge about 200 pupils for the Guild, enrolled by Mme. de Castro, Guild chairman of Havana. Mr. Berúmen's pupil, William Schoonmaker, who played for the New York Piano Teachers Congress, and made several other New York appearances this spring, is a chemist professionally, and keeps music as an ovacation.

Paul Clarke Stauffer's pupils, Kenneth Stoddard and Walter Kroon, Guild Diploma winners, are playing a spring tour that includes San Diego Army and Navy YMCA, Woman's Club, Grossmont High School, Claremont Club, and two orchestral appearances in Grossmont and San Diego.

The Berryman Piano Conservatoire (faculty of Cecil, Alice, Wells, Davis and Rudolph Berryman, all of Omaha) is active in presenting "pupils who play." Jerald Brodkey, who has been in Guild auditions since they started in Omaha, won the finals in a piano radio contest on KOIL, receiving first a table radio, then a console radio, and finally a grand piano. He has high marks in high school, studies extra languages on the side, and does calculus for recreation. Mr. Berryman conducted a seminar on music at Omaha University. Each of the following will give a recital at Joslyn Concert Hall: Easer Sunday, Jerald Brodkey; April 16, Mary Ferguson; May 14, Russell Gutting; June 4, Donna Vondra; June 11, Rudolph Berryman with Pauline Rudolph, violinist.

Leo Podolsky commutes between Chicago, California and Texas, giving recitals, master classes and clinics.

Jean Geis, winner of the $1,000 Award sponsored by the National Federation of Music Clubs; has been soloist with 16 orchestras; appeared on radio networks; concertized widely in the United States; won B. Mus and Diploma "with great distinction" from Cincinnati College of Music; is member of Sigma Alpha Iota; studied with three distinguished Guild members: eight years with Ralph Zirkle (winning Artist Diploma; at age of sixteen), three with Olga Samaroff-Stokowski and two with Rosina Lhevinne; awarded five-year fellowship at Juilliard Graduate School, and Josef Lhevinne Scholarship for summer study at Los Angeles Conservatory of Music; is now on tour.

Fern Nolte Davidson, Artist prize winner of the Guild and a teacher-member, is playing the Mozart C major Concerto with the Denver Philharmonic this spring.

Lee Peterson, pupil of Franklyn Carnahan of Cleveland, has a spring tour of twenty-four concerts in the Southern States.

New York Audition Dates

Audition dates for New York will be: Juilliard School of Music, June 1, 2, 3, —6, 7, 8, 9, 10 and at Manhattan School June 16 and 17. As usual many judges will act simultaneously. Dates at Glen Cove are May 27-June 1; at Adelphi College, Garden City, L. I., June 12, 13; White Plains May 8, 9; Newark, N. J., May 12-21—this takes care of the Greater New York area. In the whole U. S. there are over 300 centers.

NFSM Pledges

Dr. Allison announces that pupils of Guild members who have never participated in the National Auditions may become Pledges of National Fraternity of Student Musicians by playing one memorized piece and the scale and cadence chords of the key in which it is written, but to achieve full membership they must accomplish local or district honors. The Pledge Certificates may encourage the timid to try, and that once done, it will be easier to attain full membership the next year.

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SCHOOLS and STUDIOS

Pro Arte Quartet Engaged For Wyoming Univ. Workshop

LARAMIE, WYO.—The Pro Arte Quartet has been engaged for the Creative Arts Workshop (June 19 through July 21) of the University of Wyoming, according to Allan Willman, chairman of the Division of Music. Members of the quartet are Rudolf Kolisch, first violin; Albert Rahier, second violin; Bernard Milofsky, viola; and Ernst Friedlander, cello. Individual instruction and classes in chamber music literature are to be offered and programs given, with emphasis on the chamber works of Schoenberg. During the winter the quartet is in residence at the University of Wisconsin.

A prominent feature of the Workshop is the Central Course dealing with Contemporary Arts in America and underlining relationships in the five fields of music, art, drama, dance and creative writing. Participants in the latter four classifications include William Saroyan, playwright and author; Frederick Conway, artist; Walter Van Tilburg Clark, author of The Ox-Bow Incident and other books; Paul Engle, poet (West of Midnight); and Betty Lynd Thompson, dancer and author of Fundamentals of Rhythm and Dance. A large number of tuition scholarships will be available.

Last summer's Workshop, featuring Darius Milhaud and Gunnar Johansen in music, drew nation-wide attendance.

Lenox Darcy Singer Heard

Joseph Denis, artist-student of Lucie Lenox-Darcy, continues as second tenor in the quartet at the Roman Catholic Church of the Blessed Sacrament. The group has been invited to appear at several other churches, including the Church of St. Bernard, White Plains, N. Y. Mr. Denis was featured before the Dr. Maurice Leahy Celtic Literary Club in two "cafe" concerts; with Joan Keenan, soprano of Arms and the Girl, in the same organization's evening presenting Robert Wilberforce in a lecture on English shrines; and as tenor soloist in the club's St. Patrick's Day program. The singer has been free-lancing in dramatic bit parts on several television skits under the direction of Tom Hutchinson and Neil O'Malley.

AT CONCERT FOR THE SCHUBERT CLUB of Stamford, Conn., in the home of Frank La Forge, Darien, Conn. L. to r., Adele Donahue, Genevieve Taliaferro, William Van Zandt, Ralph Quist, Mr. La Forge, Larry Chelsi, Rosa Canario, John Wood, Mrs. La Forge.

Peabody Plans Summer Session

BALTIMORE.—Two special classes for music teachers will be offered during the summer session of Peabody Conservatory of Music. Methods of class voice instruction will be taught at Eastern High School June 26 through July 11 by Dr. Alfred Spouse, director of music of the Rochester, N. Y., public schools. For the entire six weeks' session (June 26 through Aug. 5), a group piano demonstration course will be conducted at Montebello School by Joyze Sutherland, Peabody faculty member and instructor of piano classes in the Baltimore Public Schools. Credits for these courses count toward the Conservatory's Bachelor of Music degree.

Because of a recent illness, Pasquale Tallarico, pianist, will not teach in the summer session. His place will be taken by Alexander Sklarevski. Advanced piano will also be taught by Austin Conradi and Tatjana Gontscharowa. The piano interpretation class usually taught by Mr. Tallarico will be conducted this year by Frederick Griesinger. Preparatory piano instructors, announced by Rowland Posey, manager of the Summer School, are Mr. Griesinger, LeRoy F. Evans, Grace Gosnell, Bessie Hann Lippy, Florence Sehlhorst, George Silfies, Joyze Sutherland, Mabel Thomas and Selma Tiefenbrun. All are faculty members of the Conservatory or of the school's Preparatory Department.

Eastman Summer Sessions

ROCHESTER, N. Y.—Summer session of the Eastman School of Music, June 26 through Aug. 4, in both undergraduate and graduate departments will offer courses paralleling those of the regular school year. Practically the entire faculty will teach, with Herbert Elwell of the Cleveland Institute of Music as guest instructor. Dr. Raymond Wilson again is summer session director, and Leonard W. Treash, head of the Opera Workshop. Herman H. Genhart will conduct the Summer School Chorus and Karl D. Van Hoesen the orchestra. Registration dates are June 23 and 24.

Marietta College Celebrates

MARIETTA, OHIO.—The Music Department of Marietta College celebrated its 25th anniversary on the campus from March 19 through 23. Prof. Gerald Lee Hamilton, the department's head, conducted a major work on each of the five evenings—the Brahms Requiem, Handel's Messiah, Haydn's Creation, the Manzoni Requiem of Verdi, and Mendelssohn's Elijah. Soloists included Clifford Harvuot, baritone of the Metropolitan Opera (the only one who appeared in all five concerts); Ellen Faull, soprano, New York City Center Opera; Mary Marting Pendell, soprano; Irene Watson, contralto; Harold Haugh and Albert R. Gifford, tenors.

Education Library Includes Records

A new music education library designed to aid music teachers has been issued by the Sound Book Press Society of New York. Felix Guenther is music editor of the Society. The units of the library are for the facilitation of teaching particular aspects of music appreciation at various age levels. Full use is

(*Continued on page 34*)

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SCHOOLS and STUDIOS

(Continued from page 32)

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Manhattan School Summer Courses

The Manhattan School of Music will hold its summer session from June 12 to Aug. 3 in two four-week terms. Scheduled for master classes are Diran Alexanian, cellist, one of the founders of the Ecole Normale in Paris; and Dr. Harold Bauer, in piano.

A repertoire class for accompanists will be conducted by Ethel Evans, and Hugo Kortschak, head of the string department at the Manhattan School and Yale University, will hold a repertoire class for violinists. A special class is announced for Wagnerian roles and German lieder, under Friedrich Schorr. Most of these are also open to auditors, and Miss Evans' class is of special interest to singers and string players as auditors. In addition to theoretical subjects and private instruction in all instruments and voice, there will be a summer school orchestra and chorus, as well as special courses in orchestral conducting under Harris Danziger, and jazz improvisation with Lee Dell'Anno.

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Notables for Music Academy of West

SANTA BARBARA, CAL.—The fourth summer session of the Music Academy of the West will be held July 7 to Sept. 1. The school is located in the Carpinteria Hills, overlooking the Pacific Ocean. Festivals, concerts and lectures are included in the activities.

On the faculty are Darius Milhaud, Martial Singher, Nikolai and Joanna Graudan, Soulima Stravinsky, Eveline Colorni, Madeleine Milhaud, Richard Hale, Roman Totenberg, Jascha Veissi, Mildred Couper, Simon Kovar, Maurice Faulkner, Charles Jones. Courses are given in orchestra, conducting and chamber music; piano, violin, viola, cello, woodwind and brass instruments; voice, diction, ensemble and vocal coaching; harmony, theory and composition; dramatic expression and acting.

Adi Bernard Students' Recital

Adi Bernard, pianist, on March 26 presented a students' recital, with beginners, intermediate, advanced and artist-pupils playing music for one and two pianos. On the program were Sandra Bloom, Greta Gutswirth, Helen Monderer, Phyllis Lutzker, Judith Friedman, Ellen Carol Rosenstein, Susan Rosner, Dorothyl Robinson, Simone Abramson, Simon Marchand, Helen Shneiderman, Edward Pearlstein, Margit Nad, Carolyn Panzer, Susie Gurfein, Stephen Bernstein, Nellie Michele. On April 30, Miss Bernard will be soloist with the Balalaika Symphonic Orchestra under Alexander Kutine at Carnegie Hall in the Concerto in A minor by Grieg and her own Rhapsody in Hebrew.

La Forge Club Formed

A Frank La Forge Club has been organized in Seymour, Conn., by Raymond A. Therien, instructor of piano and theory, for his 41 pupils. The purpose of the club is to give a means of development other than piano for the pupils and community. There are also Frank La Forge Clubs in Woodcliffe, N. J., and Nashville, Tenn.

Dalcroze School Summer Courses

The Dalcroze School of Music announces two special courses in addition to regular classes during the summer session, July 5 through Aug. 15. Emmy Joseph, Ph.D., will present Singing Principles for Teachers, and Piano Pedagogy will be under Urana Clarke. Courses leading to the Dalcroze Teachers Certificate are available during the summer session. There will be classes in Dalcroze Eurhythmics, solfege, and improvisation, instruction in harmony, recorder ensemble, piano, and string and wind instruments. Registration will be held from June 26 through 30.

Prague to Hold Contests

PRAGUE.—An international contest for cellists competing for the H. Wihan Prize will take place from May 16 to 25. There also will be an international contest for string quartets for the Bohemian Quartet Prize held here from May 30 to June 20. Applications must be submitted to the Secretary of the International Music Festival, Dum Umelcu, Praha 1, Czechoslovakia.

SCHOOL NOTES

Three chamber music concerts were given by members of the Alumni Association of the Curtis Institute of Music on March 17, 24 and 31 in the rotunda of the Pennsylvania Academy of the Fine Arts, Philadelphia. The events were presented in conjunction with the Fellowship of the Pennsylvania Academy of the Fine Arts during its annual exhibition.

The Minneapolis College of Music presented Phi Rho Chapter of Mu Phi Epsilon in open concert in the College Auditorium on March 14. Those appearing included seniors in the chapter, Doris Anderson, trumpet; Norma Detlef, reader; Mae Doreen Graber, piano; and Carol Andersen, voice.

The New York College of Music, Dr. Arved Kurtz, director, announces the formation of a new Brass and Woodwind Ensemble. The repertoire stresses symphonic arrangements. The College offered a gala-faculty broadcast on March 17 over WNYC, featuring Alexander Williams, Otto Herz, Frederic Kurzweil, Vladimir Padwa, Anne Roselle.

Emma Foos presented a pupils' recital at Carl Fischer Concert Hall on March 19.

Cynthia Otis, harpist, member of the Hartford (Conn.) Symphony and the faculty of the Julius Hartt Music Foundation, Hartford, was soloist in February with the Little Falls Symphony, Little Falls, N. Y. On March 1 Miss Otis appeared in concert at the Julius Hartt School, the program including the Villa-Lobos Quatuor and a group for cello and harp.

A chapter of Mu Phi Epsilon, national music fraternity, was installed at Southern Illinois University, Carbondale, Ill., by Orah Lamke, national editor of the fraternity. Theta Chapter of Kroeger School of Music, St. Louis, assisted in the ceremonies.

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